



THE BEST OF **KISS**

26 CLASSICS FOR GUITAR INCLUDING
DETROIT ROCK CITY, DEUCE, ROCK AND ROLL ALL NITE,
SHOUT IT OUT LOUD, STRUTTER, AND MORE!



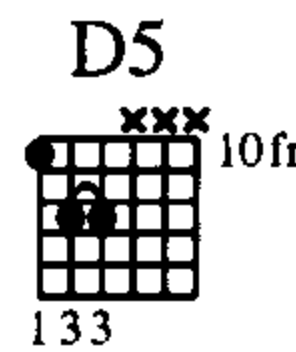
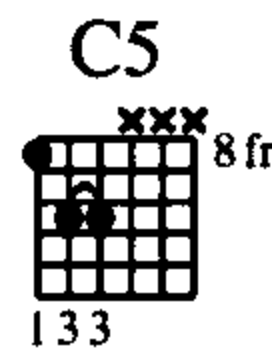
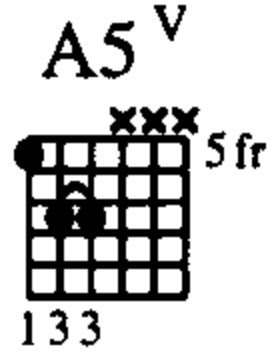
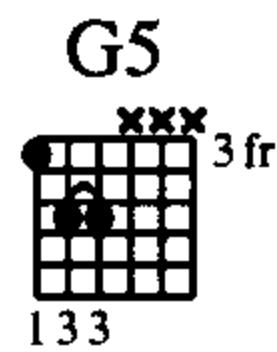
THE BEST OF

KISS

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Black Diamond

Words and Music by Paul Stanley



Prelude

Slowly ♩ = 54

Gtr. 2

Gtr. 1 let ring ———— let ring ———— let ring ————

* *mf* (acoustic)

Am(add9) F(add9) G(add9)

T 5/8 7/10 5/8 5/10 5/8 7/10 5/8 5/10 1/8 3/10 1/8 1/10 1/8 3/10 1/8 9/10

A 5/9 5/9 5/9 5/9 5/9 5/9 5/9 5/9 2/10 1/10 2/10 2/10 1/10 2/10 4/12 3/12

B 7 12 7 12 3 12 3 12 9/5 12

* Gtr. 1 tabbed on left, Gtr. 2 tabbed on right.

Am(add9) F(add9) G(add9)

Out on the street for a liv - ing. But she's on - ly be - gun. (Ooh. ————)

Rhy. Figs. 1 & 1A

let ring ———— let ring ———— let ring ————

T 5/8 7/10 5/8 5/10 5/8 7/10 5/8 5/10 1/8 3/10 1/8 1/10 1/8 3/10 1/8 9/10

A 5/9 5/9 5/9 5/9 5/9 5/9 5/9 5/9 2/10 1/10 2/10 2/10 1/10 2/10 4/12 3/12

B 7 12 7 12 3 12 3 12 9/5 12

Am(add9) F(add9) Am

Introduction Moderately Fast Rock ♩ = 132

Got you un-der their thumb. Hit it!

End Rhy. Figs. 1 & 1A

let ring ———— let ring ————

T 5/8 7/10 5/8 5/10 5/8 7/10 5/8 5/10 1/8 3/10 1/8 1/10 1/8 3/10 1/8 5

A 5/9 5/9 5/9 5/9 5/9 5/9 5/9 5/9 2/10 1/10 2/10 2/10 1/10 2/10 5

B 7 12 7 12 3 12 3 12 9/5 12

Rhy. Fig. 2
Gtrs. 3 & 4

End Rhy. Fig. 2

A5 N.C. F G C G C G C G

f (distortion)

2 2 2 0 0 0 0 0 2 0 0 1 12 13 12 13 12 13 12 12 14 12 14 12 14 12

0 0 0 0 0 0 0 0 0 0 0 0 12 12 12 12 12 12 12 12 12 12 12 12 12

0 0 0 0 0 0 0 0 0 0 0 0 12 12 12 12 12 12 12 12 12 12 12 12 12

0 0 0 0 0 0 0 0 0 0 0 0 12 12 12 12 12 12 12 12 12 12 12 12 12

Gtrs. 3 & 4

A5 N.C. F G C G C G C G

Verse

Gtrs. 3 & 4: w/Rhy. Fill 1, 2nd time only

Gtrs. 3 & 4: w/Rhy. Fill 2, 3rd time only

A5 N.C. F

1.,3. Out on the streets _ for a liv - ing, _ but she's on - ly be - gun. _
 2. Dark-ness will fall _ on the cit - y. _ They seem to fol - low you too. _

Gtrs. 3 & 4: w/Rhy. Fill 1, 2nd time

Gtrs. 3 & 4: w/Rhy. Fig. 2, 3rd time only

G C G C G C G A5

Your day is so _ in mad - ness.
 And though you don't ask for pit - y.

Rhy. Fill 1

Gtrs. 3 & 4

Rhy. Fill 2

Gtrs. 3 & 4

F Am7 G A5

Got you un- der their thumb. }
And though the night you can't lose. }

Chorus F5 G5 A5v C5 D5 C5 E ⑥ open

Gtr. 4

Ooh. _____ Black Dia - mond.

Gtr. 3 P.M.

* harm. (⬆)

harm.

* Natural harmonic is located 8/10 the distance between the 8th and 9th frets on the 6th string.

G5 A5v E ⑥ open E ⑥ open F5

To Coda ⊕

Gtrs. 3 & 4: w/Rhy. Fill 3, 2nd time (Gtr. 4 cont. in staff) A5

Ooh. _____ Black Dia - mond.

Rhy. Fill 3
Gtrs. 3 & 4

Interlude

Gtr. 3

N.C.

First system of guitar notation for Gtr. 3. The staff shows a melodic line with a key signature of one flat (Bb). The fretboard diagram below indicates fingerings: 13, 15, 13, 15, 13, 15, 13, 15, 13, 17, 13, 14, 12, 10. The word "full" is written above the first four pairs of fret numbers. A wavy line indicates a tremolo effect at the end of the system.

Second system of guitar notation for Gtr. 3. The staff continues the melodic line. The fretboard diagram below indicates fingerings: 10, 12, 10, 12, 10, 12, 10, 12, 10, 13, 12, 10, 12, 10. The word "full" is written above the first four pairs of fret numbers. A wavy line indicates a tremolo effect at the end of the system.

Third system of guitar notation. The staff shows a sequence of chords: G, Gsus4, G, Gsus4, G, Gsus4, G(add6), followed by a section marked "N.C." (No Chords) with triplets. The fretboard diagram below indicates fingerings: 12, 13, 12, 13, 12, 13, 0, 0, 0, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 10, 12, 10, 12, 10, 12, 10, 12, 10, 12. The word "full" is written above the triplet section.

Fourth system of guitar notation. The staff shows a sequence of chords: G, Gsus4, G, Gsus4, G, Gsus4, G, followed by a section marked "N.C." with triplets. The fretboard diagram below indicates fingerings: 13, 15, 13, 15, 13, 15, 13, 15, 12, 12, 10, (10), 12, 13, 12, 13, 12, 13, 12, 12, 10, 12, 13, 12, 13, 12, 13, 12, 12, 0. The word "full" is written above the triplet section.

Guitar solo

Gtrs. 3 & 4: w/Rhy. Fig. 2, 2 times

A5 N.C.
Gtr. 2 P.H.

F

G C G C G C G A5 N.C.

F G C G C G C G D.S. al Coda

Coda

F5 G5 A5^v C5 D5 C5

Gtr. 4

Ooh. Black Dia - mond.

Gtr. 3

(Gtr. 4 cont. in staff)

A G E A

④ 7 fr 5 fr 7 fr open

Am (8va) F

5:3 3:2

full full full full full full full full full full full full full full

20 20 20 20 20 20 20 20 20 20 20 20 20 (20) 17 20 17 20 17 19 20 17 20

Gtr. 4: w/Rhy. Fill 4
 Gtr. 3
 E5 Esus4
 loco
 E5 Esus4
 Gtrs. 3 & 4
 A5

Postlude
Slowly ♩ = 54

Gtrs. 1 & 2: w/Rhy. Figs. 4 & 4A

Am(add9) F(add9) Gtrs. 1 & 2: w/Rhy. Figs. 1 & 1A

Am(add9)

F(add9) G(add9) Am(add9) F(add9) Am

Outro
Moderately Fast Rock ♩ = 132
N.C.
(Band tacet)

But she's on-ly be-gun. (Ooh.) Got you un-der their thumb. Hit it!

A5 N.C. F G C G C G C G *Fade out*

Musical score for "The Rose Tree". The score is written for guitar on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto". The score is divided into measures by vertical bar lines. Above the staff, the chords A5, N.C. (Natural Chord), F, G, C, G, C, G, C, G are indicated. The melody consists of eighth and quarter notes. The bass line is indicated by numbers 0, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The score ends with a double bar line and the instruction "Fade out".

[illegible]

Rhy. Figs. 4 & 4A
Gtrs. 1 & 2

Gtr. 2

Gtr. 1 let ring mf

T A B

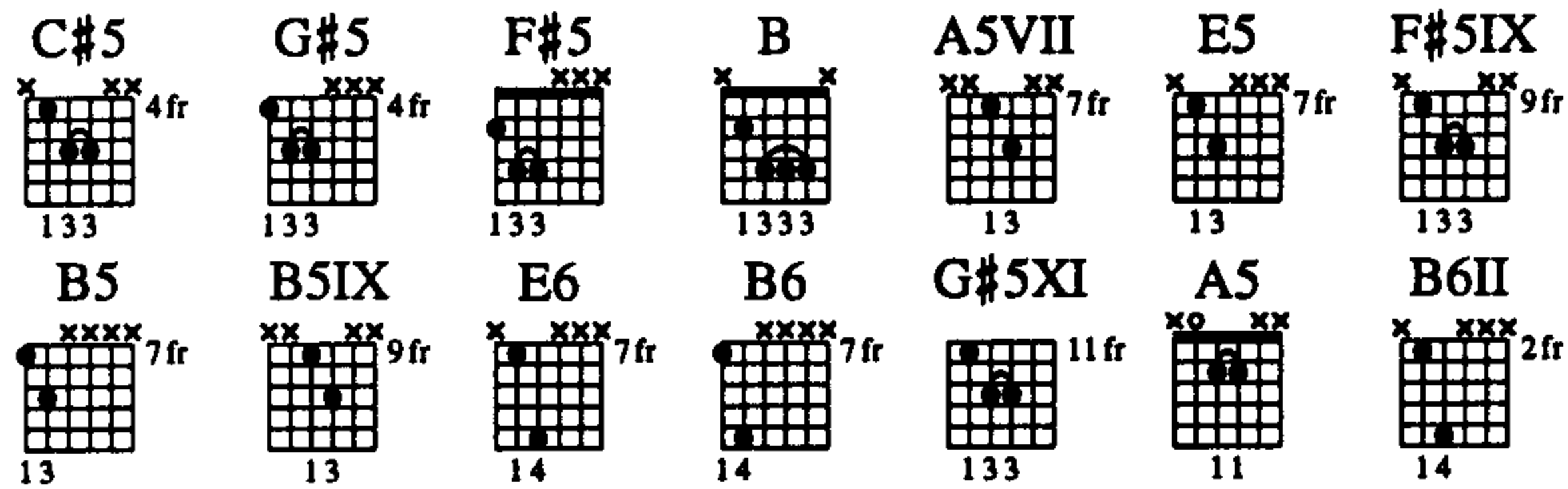
7 5/9 5/10 5/8 7/10 5/8 5/10 5/9 7 5/9 5/10 5/8 7/10 5/8 5/10 5/9

3 2/10 1/10 1/8 3/10 1/8 1/10 2/10

12

C'mon And Love Me

Words and Music by Paul Stanley



Intro

Moderate Rock ♩ = 132

Gtr. 1

C#5 G#5 C#5 F#5 B5 A5 E5 A5

mf (distortion)

TAB

6 6 6 6 6 6 6 6 9 9 9 9 9 9 9 9

6 6 6 6 6 6 6 6 7 7 7 7 7 7 7 7

4 4 4 4 4 4 4 4 4 4 4 4 7 7 0

N.C. F#5 B5

Rhy. Fig. 1

C#5 G#5 C#5 F#5 B

* Gtr. 1

Gtr. 2

mf (distortion)

full

(9) 9 9 9 11 11 9 9 11 11 11 (11) 9 12

(7) 7 7 7 9 9 9 9 11 11 11 11 11

*Doubled w/acoustic guitar

A5VII E5 A5VII F#5IX B5

End Rhy. Fig. 1

Verse

Rhy. Fig. 2

C#5 G#5 C#5

1. She's a danc - er a ro - manc -

I'm no ba -

8va

Gtr. 3

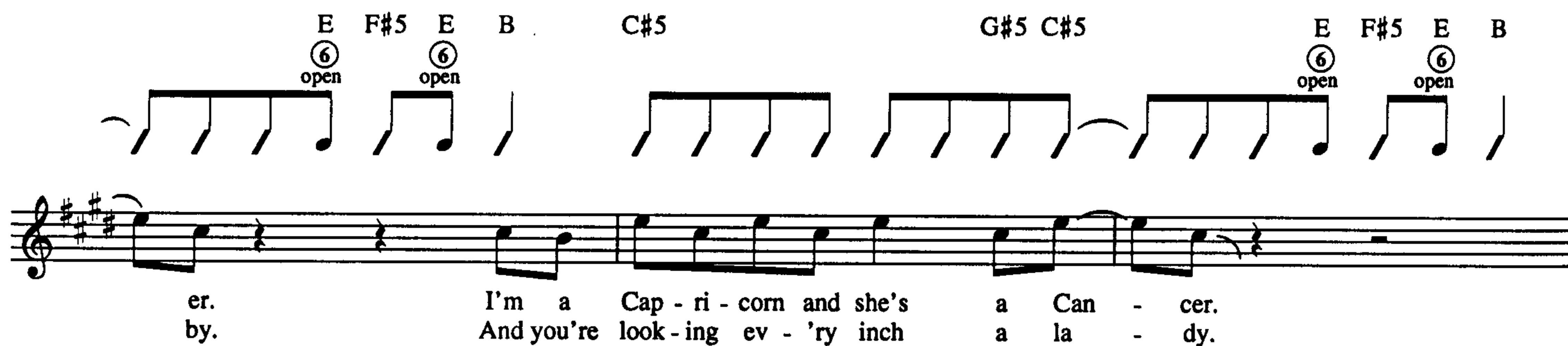
Gtr. 2

full full full full full full (both notes vib.)

(12) 12/17 12/17 12/17 12/17 14/19 14/19

E F#5 E B C#5 G#5 C#5 E F#5 E B

(6) open (6) open (6) open (6) open

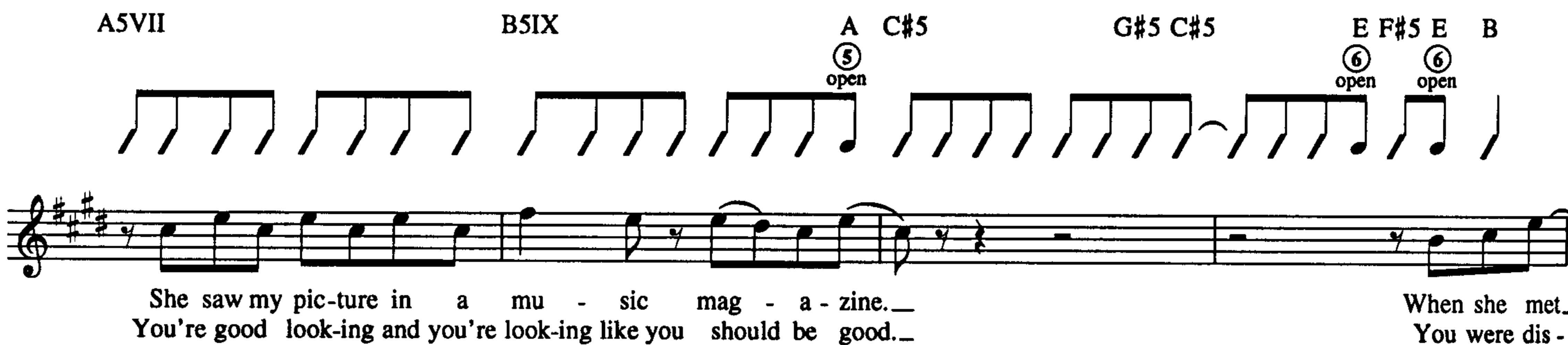


er. by. I'm a Cap - ri - corn and she's a Can - cer.
And you're look - ing ev - 'ry inch a la - dy.

End Rhy. Fig. 2

A5VII B5IX A C#5 G#5 C#5 E F#5 E B

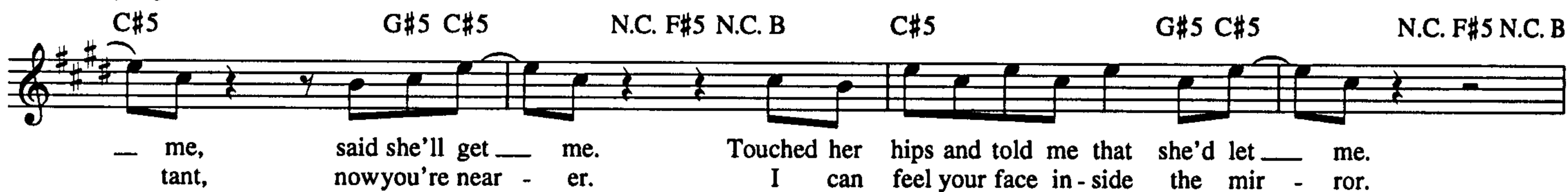
(5) open (6) open (6) open



She saw my pic-ture in a mu - sic mag - a - zine. When she met.
You're good look-ing and you're look-ing like you should be good. You were dis -

Gtr. 1: w/Rhy. Fig. 2, 1st 7 bars

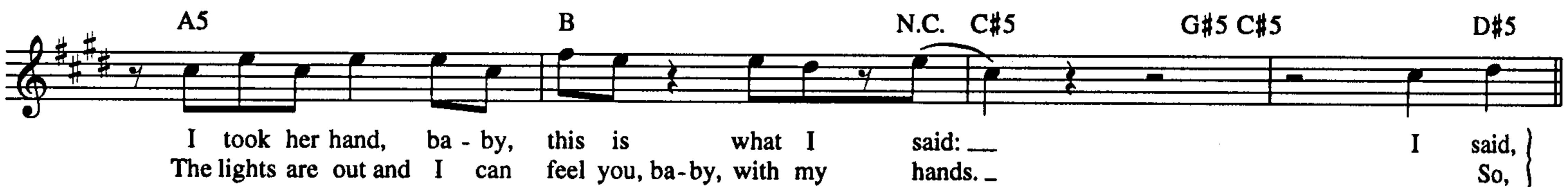
C#5 G#5 C#5 N.C. F#5 N.C. B C#5 G#5 C#5 N.C. F#5 N.C. B



me, tant, said she'll get me. Touched her hips and told me that she'd let me.
now you're near - er. I can feel your face in - side the mir - ror.

Gtr. 1: w/Rhy. Fill 1

A5 B N.C. C#5 G#5 C#5 D#5

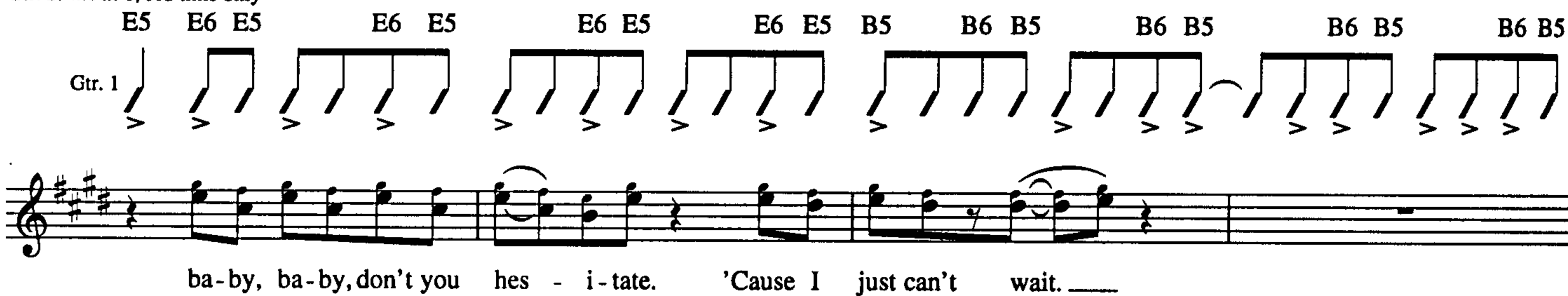


I took her hand, ba - by, this is what I said: The lights are out and I can feel you, ba-by, with my hands. I said, So,

Pre Chorus

Gtr. 2: w/Fill 1, 3rd time only

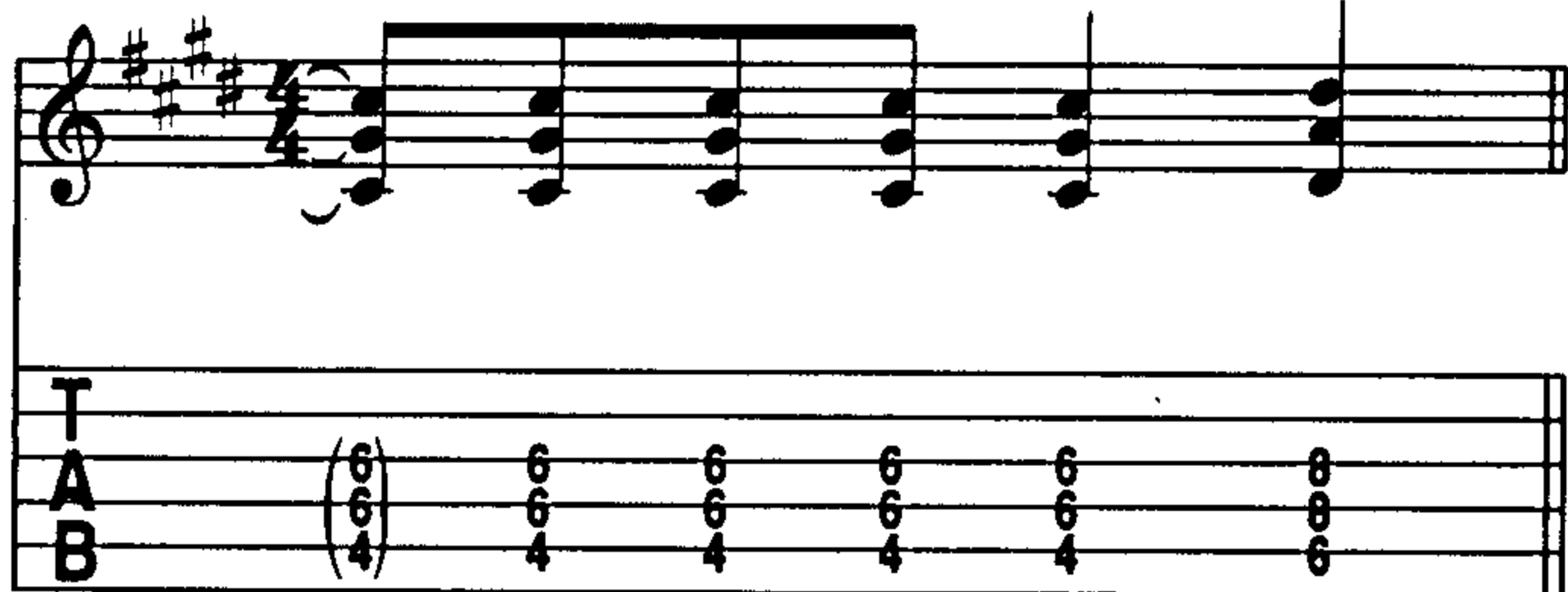
E5 E6 E5 E6 E5 E6 E5 E6 E5 B5 B6 B5 B6 B5 B6 B5 B6 B5 B6 B5



ba-by, ba-by, don't you hes - i - tate. 'Cause I just can't wait.

Rhy. Fill 1

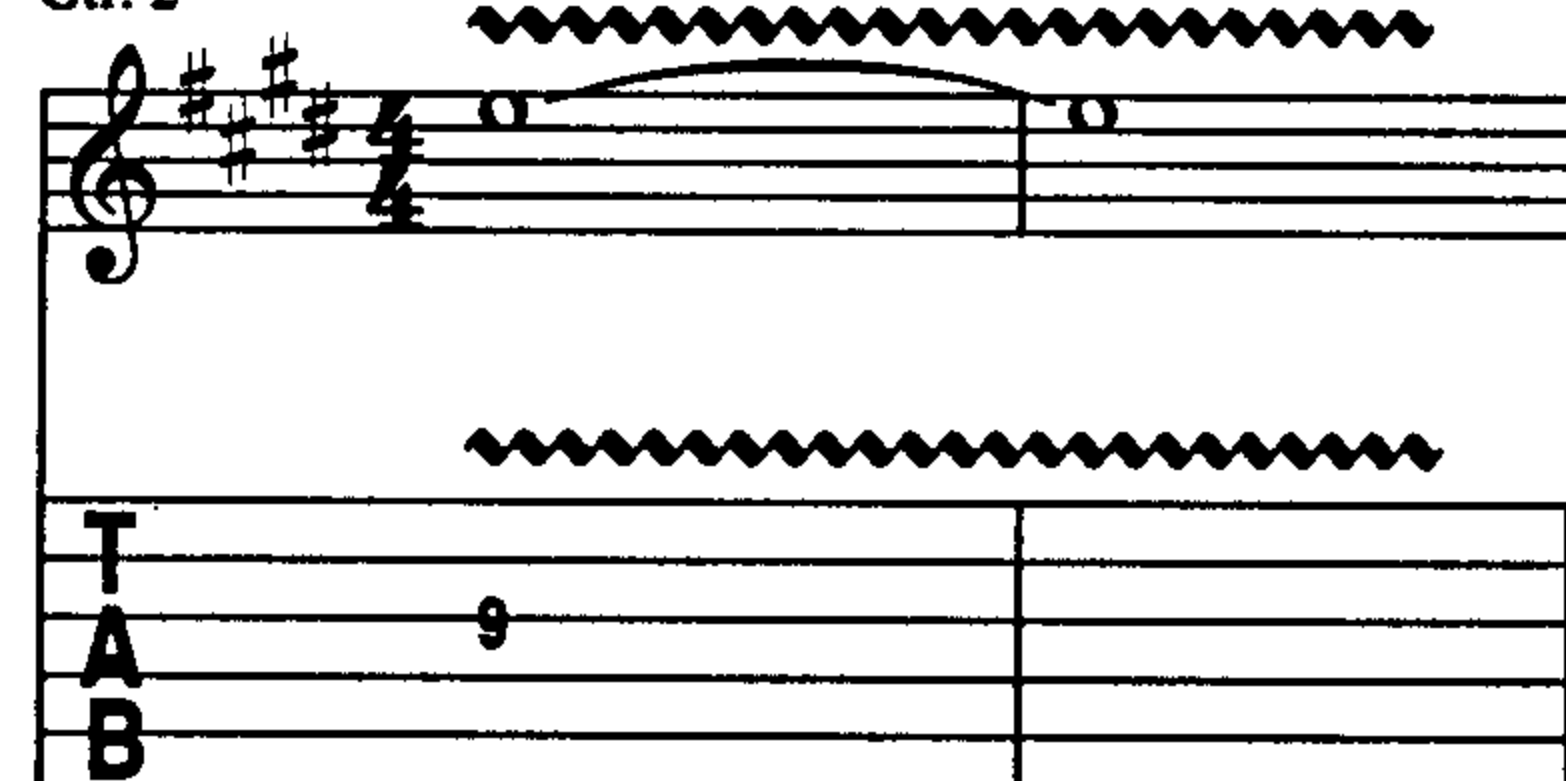
Gtr. 1



ba-by, ba-by, don't you hes - i - tate. 'Cause I just can't wait.

Fill 1

Gtr. 2



ba-by, ba-by, don't you hes - i - tate. 'Cause I just can't wait.

E5 E6 E5 E6 E5 E6 E5 E6 E5 F#5IX G#5XI To Coda ⊕

La - dy won't you take me down on my knees. You can do what you please. C' - mon and love

Interlude

1. Gtr. 1: w/Rhy. Fig. 1

C#5 G#5 C#5 F#5 B A5 E5 A5 F#5 B

me. I'm a man.

8va

Gtr. 3

Gtr. 2

(both notes vib.)

full full full full

12 12 12 14/19 14/19

⊕ Coda Chorus

2. Rhy. Fig. 3 End Rhy. Fig. 3 Gtr. 1: w/Rhy. Fig. 3, 2 times

C#5 B A5 B C#5 B A5 B

Gtr. 1

me. C'-mon and love me. C'-mon and

Gtr. 2

full full full full full full full

11 9 11 (11) 11 11 (11) 9 11 9 12 9 12 (12) 12 12 9 9 10 11 11

C#5 B A5 B4 Gtr. 1: w/Rhy. Fig. 3, 2nd time C#5 B B6II B D.S. al Coda

Gtr. 1

love me. C'-mon and love me. *(C' - mon and)

full full full full full full full

11 9 11 (11) 11 11 (11) 9 11 9 12 9 12 (12) 12 12 12 (12) 12 (12) 12 (12)

*Sing 2nd time only

Outro

Gtr. 1: w/Rhy. Fig. 3, 2 times

C#5

B

A5

B

love me. C' - mon and

(2nd time ad lib.)

Gtr. 2

full

(2nd time ad lib.)

Gtr. 3

full

C#5

B

A5

B

Fade out

love me. C' - mon and

full

full

Calling Dr. Love

Words and Music by Gene Simmons

E5

7 fr.

G5

10 fr.

D5

5 fr.

A5

E

7 fr.

G

10 fr.

G^(type 2)

7 fr.

D^(type 2)

7 fr.

C

3 fr.

D

5 fr.

Introduction

Moderate Rock ♩ = 126

Rhy. Fig. 1

E5

G5

D5

A5

E5

End Rhy. Fig. 1

Gtr. 1

Rhy. Fig. 1A

f (distortion)

End Rhy. Fig. 1A

Gtr. 2

T

A

B

G5

D5

A5

E

Gtr. 3: w/Fill 1

(Gtr. 2 cont. in slashes)

P.M. - - -

T

A

B

Verse

G

D5

A5

E5

Gtrs. 1 & 2

You need my love, ba - by, oh so — bad. —

You're not the on - ly one I've ev - er had. —

Fill 1

Gtr. 3

T

A

B

G

B 5 2 fr C 3 fr Rhy. Fig. 2 G(type 2) D(type 2)

And if I say I want to set you — free, — don't you know you'll be in

C

D (Gtrs. 1 & 2 cont. in staff) End Rhy. Fig. 2

E 5 7 fr

Gtr. 3

§ Chorus §

mis - er - y. — They 1.,3.,4. call me Doc - tor Love.. 2. call me Doc - tor Love..

Rhy. Fig. 3 Gtrs. 1 & 2

mis - er - y. — They 1.,3.,4. call me Doc - tor Love.. 2. call me Doc - tor Love..

mis - er - y. — They 1.,3.,4. call me Doc - tor Love.. 2. call me Doc - tor Love..

To Coda ⊕

To Coda II ⊕

(Gtr. 3 tacet) Gtr. 2: w/Rhy. Fill 1, 2nd, 3rd & 4th times

N.C.

E

I've got the cure you're think-ing of. I am your doc - tor of love. Call - ing Doc - tor Love.

End Rhy. Fig. 3

1.
Gtr. 2: w/Rhy. Fig. 1A

E G D5 A5 E5

Verse

Gtr. 1: w/Rhy. Fig. 1, 1 3/4 times
Gtr. 2: w/Rhy. Fig. 1A, 1 3/4 times

And e - ven though I'm full of sin, in the end you'll let me in.

Rhy. Fill 1
Gtrs. 1 & 2

C B A D B A E5
⑥ ⑤ ⑥ ⑤
8 fr 7 fr 5 fr 5 fr 7 fr 5 fr

Gtr. 2
Gtr. 1

T
A
B

(8) 7 5 5 7 5 7

Gtrs. 1 & 2: w/Rhy. Fill 2
Gtr. 3: w/Fill 2

G5 D5 A5 E5

You'll let me through there's noth-ing you can do. You need my lov-in', don't you know it's true.

G5 D A7

So an - swer please. Get on your knees. There are no bills, there

Rhy. Fig. 4
Gtrs. 1 & 2

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

(0) 0 2 3 2 3 0 3 2 0

E5 G5 N.C.

are no fees. Ba - by I know what your prob - lem is.

End Rhy. Fig. 4 Rhy. Fig. 5 End Rhy. Fig. 5

let ring - - - - - let ring - - - - - let ring - - - - -

(0) 3 2 0 0 2 3 2 3

Rhy. Fill 2
Gtrs. 1 & 2

P.M. - - - - - let ring - - - - -

TAB (2 2 2 0)

3 2 0

Fill 2
Gtr. 3

P.H. - - - - -

full P.H. - - - - -

14 14 12 14 12 (12)

Gtrs. 1 & 2: w/Rhy. Fig. 2

Gtr. 3: w/Fill 3

G D C D

The first step of the cure ___ is a kiss. So

2. Gtr. 2 E5

Gtr. 1

Ha. They

Fdbk. Fdbk.

7 (7)

D.S. al Coda

⊕ Coda

Guitar solo

Gtrs. 1 & 2: w/Rhy. Fig. 4, 3 times

Gtr. 3 (E5)

G5 D A7

f (distortion)

(7) 7 5 7 7 5 7 5 7 5 7 5 7 5 0 7 5 0 7 5 0 7 5 0 7

P.H. E5 G5 D

P.H. w/bar +1 1/2 +1 dive w/bar full

5 0 7 6 5 3 12 12 14

Fill 3
Gtr. 3

Harm. Harm. Dive w/bar

T A B

3.6

* Natural harmonic is located 3/8 the distance between the 3rd and 4th frets on the 6th string.
** Both fundamental tone (Low E) and natural harmonic (B) sound simultaneously.

Call - ing Doc - tor Love. _____ I've got the cure you're think - ing

(7) 7

of. _____ Love. Love. E

Call - ing Doc - tor Love. _____

(7) 8 7 5 5 7 5 5/7

Ad lib solo

Love. _ Love. _ Love. _ Love. _ Love. _ Love. _

Doc - tor Love. _ Call - ing Doc - tor Love. _

w/bar +1 1/2 full 15

(7) 2

Fade out
Play 4 times

Doc - tor Love. _ Call - ing Doc - tor Love. _____)

8va 3 full full full full

(15) (15) 17 (17) 17 (17) 17 12 15 12 15



Christine Sixteen

Words and Music by Gene Simmons

Intro

Moderate Rock ♩ = 144

Gtr. 1

* N.C.

P.M.

mf (distortion)

T
A
B

0 0 0 0 0 0 0 0

* Editor's note: Chord Symbols (located above the staff) in this transcription are based on a combination of two different rhythm parts that at times play different chords.

Gtr. 1

E5 A/E N.C. E D5 G/D D E5 A/E N.C. E D5 G#5 A5 N.C.

P.M.

P.M.

9 11 7 9 7 7 7 7 9 11 7 9 7 7 7 7 6 7 7 4

Gtr. 2

P.M.

P.M.

10 9 9 9 5 9 5 7 10 9 9 9 7 7 7 7 6 7 7 4

E5 A/E N.C. E D5 G/B N.C. D E5 A/E N.C. E D5 G#5 A5 N.C.

P.M.

P.M.

9 9 11 7 9 5 9 5 7 10 9 9 9 7 7 7 7 6 7 7 4

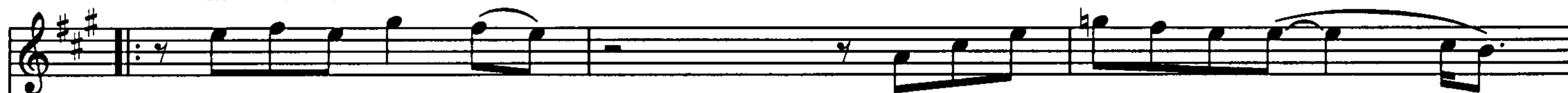
P.M.

P.M.

10 9 9 9 7 7 7 7 11 7 7 7 7 7 7 7 6 7 7 4

Verse

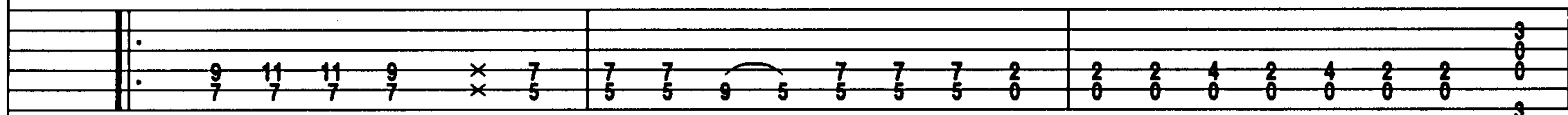
E5 E6 A/E E N.C. D5 G/D D N.C. A5 A6 A5 A6 A5 G5



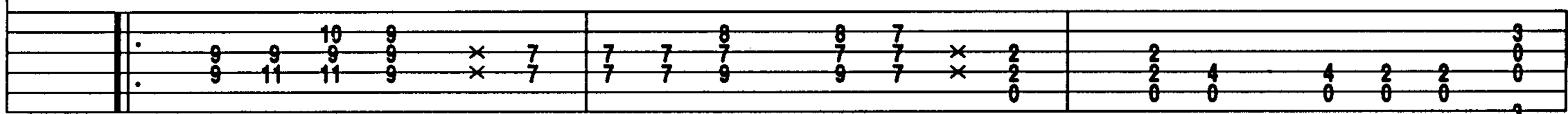
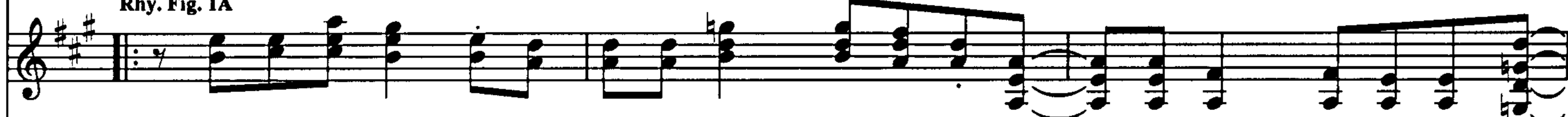
1. She's got me bus - y. ____
2. She drives me cra - zy. ____

She sees me through to the end. ____
I want to give her all I've got. _

Rhy. Fig. 1



Rhy. Fig. 1A



D5

E5 A/E E6

E5 N.C. D

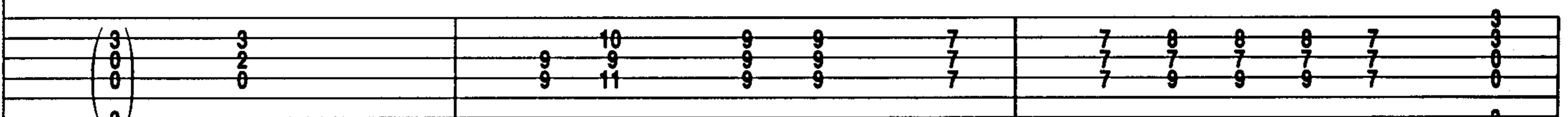
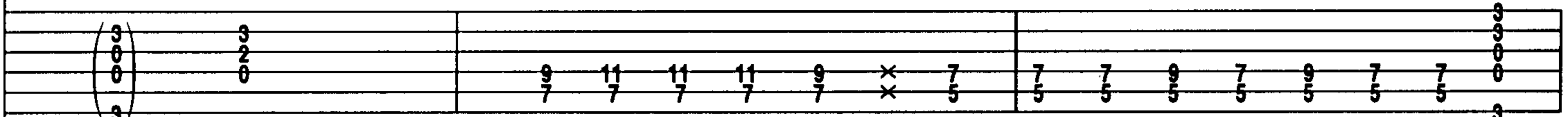
G/D

D

G5



She's got me in her hands, ____ and there's _
And she's hot ev - 'ry day and night. ____ There _



Chorus
E5 A/E N.C. E

D A5

no use in pre - tend - ing.
is no doubt a - bout it.

1., 2., 3. Chris -
2nd time only add spoken part: (I don't usually say

End Rhy. Fig. 1 Rhy. Fig. 2

P.M.

9 11 7 9 9
7 7 7 7 7

End Rhy. Fig. 1A Rhy. Fig. 2A

10 9
9 9 9

D5 G/D N.C. D E5 E6 N.C. E5 D5 G#5 A5 N.C.

tine six - teen.
things like this to girls your age. But when I saw you coming out of the school that day,

P.M. P.M.

End Rhy. Fig. 2

7 9 5 7 7 9 11 7 9 9 7 7 6 7 7 5 2
5 5 5 5 5 7 7 7 7 7 5 4 5 5 3

1/4

End Rhy. Fig. 2A

8 7 9 7 9 9 7 7 6 7 7 5 2
9 7 9 9 5 5 4 5 5 3

1/4

Gtrs. 3 & 4: w/Fill 1,
2nd time only

G#5 A5 N.C.

Chris - time six - teen.
that day I knew, I knew, I've got to have you. I've got to have you.)

Gr. 1: w/Rhy. Fig. 1, simile
Gr. 2: w/Rhy. Fig. 1A, simile

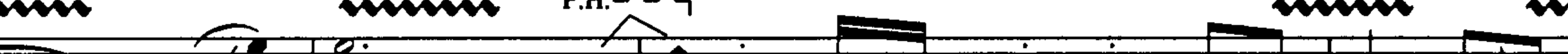
D5

Gtr. 3

[illegible]

Gtr. 4

Gtr. 4



mf (distortion)

P.H. -- 1/2

P.H. -- full

9 4/9 9 6 6 4 2 4 4 2 4/5 5 5/4 4/9

A5

The musical notation for the guitar solo is presented in two systems. The top system shows a single staff with a treble clef and a key signature of two sharps (F# and C#). The melody begins with a quarter note on D4, followed by a half note on E4, and then a quarter note on F#4. This is followed by a series of eighth notes: G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6, B6, C#7, D7, E7, F#7, G#7, A7, B7, C#8, D8, E8, F#8, G#8, A8, B8, C#9, D9, E9, F#9, G#9, A9, B9, C#10, D10, E10, F#10, G#10, A10, B10, C#11, D11, E11, F#11, G#11, A11, B11, C#12, D12, E12, F#12, G#12, A12, B12, C#13, D13, E13, F#13, G#13, A13, B13, C#14, D14, E14, F#14, G#14, A14, B14, C#15, D15, E15, F#15, G#15, A15, B15, C#16, D16, E16, F#16, G#16, A16, B16, C#17, D17, E17, F#17, G#17, A17, B17, C#18, D18, E18, F#18, G#18, A18, B18, C#19, D19, E19, F#19, G#19, A19, B19, C#20, D20, E20, F#20, G#20, A20, B20, C#21, D21, E21, F#21, G#21, A21, B21, C#22, D22, E22, F#22, G#22, A22, B22, C#23, D23, E23, F#23, G#23, A23, B23, C#24, D24, E24, F#24, G#24, A24, B24, C#25, D25, E25, F#25, G#25, A25, B25, C#26, D26, E26, F#26, G#26, A26, B26, C#27, D27, E27, F#27, G#27, A27, B27, C#28, D28, E28, F#28, G#28, A28, B28, C#29, D29, E29, F#29, G#29, A29, B29, C#30, D30, E30, F#30, G#30, A30, B30, C#31, D31, E31, F#31, G#31, A31, B31, C#32, D32, E32, F#32, G#32, A32, B32, C#33, D33, E33, F#33, G#33, A33, B33, C#34, D34, E34, F#34, G#34, A34, B34, C#35, D35, E35, F#35, G#35, A35, B35, C#36, D36, E36, F#36, G#36, A36, B36, C#37, D37, E37, F#37, G#37, A37, B37, C#38, D38, E38, F#38, G#38, A38, B38, C#39, D39, E39, F#39, G#39, A39, B39, C#40, D40, E40, F#40, G#40, A40, B40, C#41, D41, E41, F#41, G#41, A41, B41, C#42, D42, E42, F#42, G#42, A42, B42, C#43, D43, E43, F#43, G#43, A43, B43, C#44, D44, E44, F#44, G#44, A44, B44, C#45, D45, E45, F#45, G#45, A45, B45, C#46, D46, E46, F#46, G#46, A46, B46, C#47, D47, E47, F#47, G#47, A47, B47, C#48, D48, E48, F#48, G#48, A48, B48, C#49, D49, E49, F#49, G#49, A49, B49, C#50, D50, E50, F#50, G#50, A50, B50, C#51, D51, E51, F#51, G#51, A51, B51, C#52, D52, E52, F#52, G#52, A52, B52, C#53, D53, E53, F#53, G#53, A53, B53, C#54, D54, E54, F#54, G#54, A54, B54, C#55, D55, E55, F#55, G#55, A55, B55, C#56, D56, E56, F#56, G#56, A56, B56, C#57, D57, E57, F#57, G#57, A57, B57, C#58, D58, E58, F#58, G#58, A58, B58, C#59, D59, E59, F#59, G#59, A59, B59, C#60, D60, E60, F#60, G#60, A60, B60, C#61, D61, E61, F#61, G#61, A61, B61, C#62, D62, E62, F#62, G#62, A62, B62, C#63, D63, E63, F#63, G#63, A63, B63, C#64, D64, E64, F#64, G#64, A64, B64, C#65, D65, E65, F#65, G#65, A65, B65, C#66, D66, E66, F#66, G#66, A66, B66, C#67, D67, E67, F#67, G#67, A67, B67, C#68, D68, E68, F#68, G#68, A68, B68, C#69, D69, E69, F#69, G#69, A69, B69, C#70, D70, E70, F#70, G#70, A70, B70, C#71, D71, E71, F#71, G#71, A71, B71, C#72, D72, E72, F#72, G#72, A72, B72, C#73, D73, E73, F#73, G#73, A73, B73, C#74, D74, E74, F#74, G#74, A74, B74, C#75, D75, E75, F#75, G#75, A75, B75, C#76, D76, E76, F#76, G#76, A76, B76, C#77, D77, E77, F#77, G#77, A77, B77, C#78, D78, E78, F#78, G#78, A78, B78, C#79, D79, E79, F#79, G#79, A79, B79, C#80, D80, E80, F#80, G#80, A80, B80, C#81, D81, E81, F#81, G#81, A81, B81, C#82, D82, E82, F#82, G#82, A82, B82, C#83, D83, E83, F#83, G#83, A83, B83, C#84, D84, E84, F#84, G#84, A84, B84, C#85, D85, E85, F#85, G#85, A85, B85, C#86, D86, E86, F#86, G#86, A86, B86, C#87, D87, E87, F#87, G#87, A87, B87, C#88, D88, E88, F#88, G#88, A88, B88, C#89, D89, E89, F#89, G#89, A89, B89, C#90, D90, E90, F#90, G#90, A90, B90, C#91, D91, E91, F#91, G#91, A91, B91, C#92, D92, E92, F#92, G#92, A92, B92, C#93, D93, E93, F#93, G#93, A93, B93, C#94, D94, E94, F#94, G#94, A94, B94, C#95, D95, E95, F#95, G#95, A95, B95, C#96, D96, E96, F#96, G#96, A96, B96, C#97, D97, E97, F#97, G#97, A97, B97, C#98, D98, E98, F#98, G#98, A98, B98, C#99, D99, E99, F#99, G#99, A99, B99, C#100, D100, E100, F#100, G#100, A100, B100, C#101, D101, E101, F#101, G#101, A101, B101, C#102, D102, E102, F#102, G#102, A102, B102, C#103, D103, E103, F#103, G#103, A103, B103, C#104, D104, E104, F#104, G#104, A104, B104, C#105, D105, E105, F#105, G#105, A105, B105, C#106, D106, E106, F#106, G#106, A106, B106, C#107, D107, E107, F#107, G#107, A107, B107, C#108, D108, E108, F#108, G#108, A108, B108, C#109, D109, E109, F#109, G#109, A109, B109, C#110, D110, E110, F#110, G#110, A110, B110, C#111, D111, E111, F#111, G#111, A111, B111, C#112, D112, E112, F#112, G#112, A112, B112, C#113, D113, E113, F#113, G#113, A113, B113, C#114, D114, E114, F#114, G#114, A114, B114, C#115, D115, E115, F#115, G#115, A115, B115, C#116, D116, E116, F#116, G#116, A116, B116, C#117, D117, E117, F#117, G#117, A117, B117, C#118, D118, E118, F#118, G#118, A118, B118, C#119, D119, E119, F#119, G#119, A119, B119, C#120, D120, E120, F#120, G#120, A120, B120, C#121, D121, E121, F#121, G#121, A121, B121, C#122, D122, E122, F#122, G#122, A122, B122, C#123, D123, E123, F#123, G#123, A123, B123, C#124, D124, E124, F#124, G#124, A124, B124, C#125, D125, E125, F#125, G#125, A125, B125, C#126, D126, E126, F#126, G#126, A126, B126, C#127, D127, E127, F#127, G#127, A127, B127, C#128, D128,

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody, which begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff with various note values, including eighth and sixteenth notes, and rests. The second system contains the second line of the melody, which continues the melodic line. Below the second staff, there is a bass line consisting of two staves. The bass line is written in a simplified manner, using numbers (9, 4, 6, 7, 6, 4) to represent fingerings or positions on the fretboard. Above the bass line, there are two curved lines with arrows pointing to the notes, labeled '1/2' and 'full', indicating different playing techniques or dynamics. The entire score is enclosed in a rectangular box.

Gtrs. 3 & 4

Trm 1
Gtrs. 3 & 4

T
A
B

Bridge
B5

Bm7

E5

She's been a-round, but she's young and clean. —

Gtrs. 1 & 2

Guitar 1 & 2 part

Guitar 1 & 2 part (continued)

Gtr. 3

Guitar 3 part

Guitar 3 part (continued)

B5

D.S. al Coda

I've got to have her. Can't live with-out — her, — oh.

Guitar 1 & 2 part

Guitar 1 & 2 part (continued)

Guitar 1 & 2 part (continued)

Guitar 1 & 2 part (continued)

⊕ Coda

Interlude

Gtr. 1 N.C.

Gtr. 3

P.M. —

full

full

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Chorus

Gtr. 1: w/Rhy. Fig. 2 (7 times)

Gtr. 2: w/Rhy. Fig. 2A (7 times)

E5 A/E N.C. E

D5 G/D N.C. D

E5 E6 N.C. E5

D5

G#5 A5 N.C.

Chris - tine (Chris - tine six - teen. six - teen Chris - tine, yeah. — So

Gtr. 3

6 6 6 7 7 6 6 7

Fade out

Repeat 6 times

(Play simile, ad lib. vocal)

E5 A/E N.C. E

D5 G/D N.C. D

E5 E6 N.C. E5

D5

G#5 A5 N.C.

clean. Six - teen. Chris - tine, yeah. — Chris -

Chris - tine six - teen. Chris - tine.)

Gtr. 3

full

9 5 10 10 10 10 8 9 8 7 7 9 4 9

Gtr. 4

full

9 4 9 9 2 0 3 4 3 2 2 4 4 9

Words and Music by Ace Frehley

Tune Down 1/2 Step

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

Moderate Rock ♩ = 120

G5/A

Gr. 1 *mf* A5 G5/A D/A G5/A D/A A5 G5/A D/A G5/A D/A A5
* let ring - - - let ring - - -

* Let low A (5 open) ring.

Woo!

A5 G5/A D/A G5/A D/A G5/AA5


G5/A D/A G5/A D/A G5/A A5

Al - right.

(cont. in slashes)

Gtr. 2

The musical notation for guitar part 2 consists of three measures. The first measure contains a quarter note chord labeled "A sus4 sus2". The second measure contains a half note chord labeled "A sus4 sus2". The third measure contains a quarter note chord labeled "A sus4 sus2". The notation includes stems and flags for each note.

1. 

1. My

Verse

Rhy. Fig. 2A

1. heat - er's broke _ and I'm - a so tired. _____
 2. time to leave _____ and get an - oth - er quart. _____

Gr. 1: A5 G5/A A5 G5/A D/A G5/A

Gr. 2: w/Rhy. Fill 1, 2nd time

End Rhy. Fig. 2A

let ring -

I need some fuel _ to build a fire. _____
 A - round the cor - ner at the liq - uor store. _____

End Rhy. Fig. 2

Gr. 1: w/Rhy. Fig. 2A, 3 times
 Gr. 2: w/Rhy. Fig. 2, 3 times

A5 G5/A A5 G5/A

let ring -

The girl next door, _ her
 The cheap - est stuff _ is _ all _

Gr. 2: w/Rhy. Fill 1, 2nd time

(resume Rhy. Fig. 2)

A5 G5/A D/A G5/A D/A G5/A A5

lights are out, _ yeah. _____
 _ I need. _____

The land-lord's gone, _ I'm down and out. _____
 To get me back _ on my feet a - gain. _____

A5 G5/A D/A G5/A D/A G5/A A5

The girl next door, _ her
 The cheap - est stuff _ is _ all _

Gr. 2: w/Rhy. Fill 1, 2nd time

(resume Rhy. Fig. 2)

A5 G5/A D/A G5/A D/A G5/A A5

lights are out, _ yeah. _____
 _ I need. _____

The land-lord's gone, _ I'm down and out. _____
 To get me back _ on my feet a - gain. _____

Gr. 2: w/Rhy. Fill 2, 2nd time Gr. 2: w/last 2 bars of Rhy. Fig. 2

A5 G5/A D/A G5/A D/A G5/A A5

let ring -

Ooh, _____ it's

(cont. in notation)

Rhy. Fill 1
 Gr. 2

TAB

3 3
 0 0
 0 0

Rhy. Fill 2
 Gr. 2

TAB

2 3 2 2
 2 4 2 2
 0 2 0 0

§ Chorus

Rhy. Fig. 3

E

Gtr. 1

End Rhy. Fig. 3 Gtr.1: w/Rhy. Fig. 3, 2 times

G

D

E

G D

Gtr. 1 

cold gin time a - gain. ____ Ya know it-'ll al - ways win. ____

Gtr. 2 

steady gliss.

9 9 7 7 9 9 x x x x 12 10 12 0 9 9 (9 7) x x 9 9 x x x x 12 10 12 0

Gtr 3: w/Fill 1, 1st time
Gtr 3: w/Fill 2, 2nd time
Gtr 3: w/Fill 3, 3rd time

E

G D

E

Fill 1
Gtr. 3

full full

T
A
B

12 12 14 12 12 14 (12 12 14)

Fill 2
Gtr. 3

T
A
B

Fill 3
Gtr. 3

Gtr. 1: w/Rhy. Fig. 1, 2 times

Rhy. Fig. 4

3rd time to Coda ⊕

End Rhy. Fig. 4

A A^{sus4}_{sus2} A A^{sus4}_{sus2} A A^{sus4}_{sus2} A C A A^{sus4}_{sus2} A A^{sus4}_{sus2} A A^{sus4}_{sus2} A C

Gtr. 2

er, _____ ow!

Gtr. 1: w/Rhy. Fig. 4

1.

A A^{sus4}_{sus2} A A^{sus4}_{sus2} A A^{sus4}_{sus2} A N.C. A A^{sus4}_{sus2} A A^{sus4}_{sus2} A A^{sus4}_{sus2} A

Gtr. 2

2. It's

2.

Gtr. 1: w/Rhy. Fill 3

A A^{sus4}_{sus2} A A^{sus4}_{sus2} A A^{sus4}_{sus2} G5 Fdbk.

Gtr. 2

Gtrs. 1 & 2

Instrumental Section

Gtrs. 1 & 2

G C N.C. G C

1.

F

2.

C

G III

A

D

Gtr. 1

Gtr. 1

Gtrs. 1 & 2

Rhy. Fill 3

Gtr. 1

D/A

G5/D

2. D^v E N.C. E D^v A/C#

Gtr. 2 γ γ γ (cont. in notation)

Gtr. 1

Gtr. 1: w/Rhy. Fill 4
Gtr. 2

Play 3 times
(cont. in slashes)

let ring let ring

5 4 5 4 5 4 5 4 5 4 5 4 5 4

9 9 10 10 9 9 7 7 6
9 9 9 9 9 9 9 9 7
7 7 11 11 9 9 5 5 4

Interlude (Swing feel)
Gtr. 1: w/Rhy. Fig. 1
Gtr. 2 *A5* ^{II}
D.S. al Coda
 Woh, yeah! Ooh, _____ it's

⊕ Coda

(w/last bar of Rhy. Fig. 1)

Gtr. 1: w/Rhy. Fig. 1, last 2 bars only

Gtr. 2

A A^{sus4} A
sus2

A^{sus4} A^{sus4} A
sus2 sus2

A^{sus4} A^{sus4} A
sus2 sus2

A^{sus4} A^{sus4} A
sus2 sus2

A

A^{sus4} A^{sus4} A
sus2 sus2

A

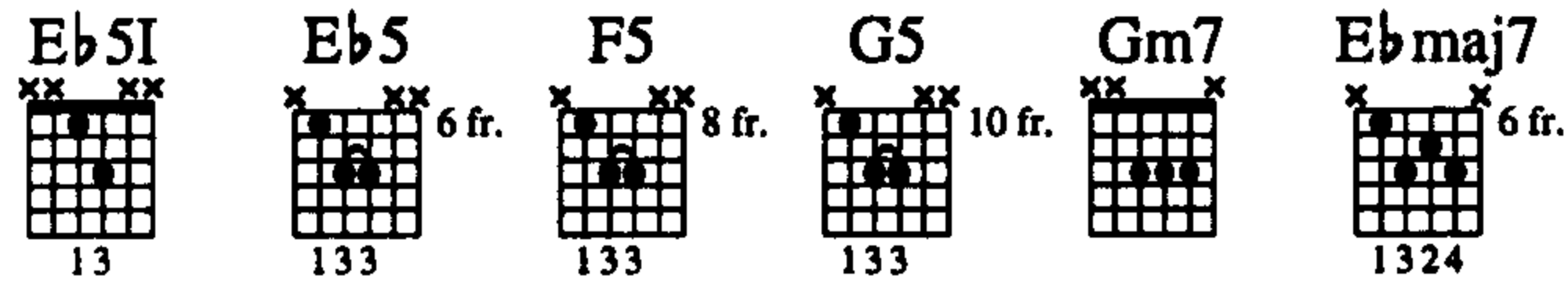
let ring - 1

10 10 8 7 8 7 8 10 10 10
9 9 7 7 7 7 7 9 9 9
7 7 5 4 5 4 5 7 7 7
0 0 0 0 0 0 0 0 0 0

Rhy. Fill 4
Gtr. 1

Creatures Of The Night

Words and Music by Paul Stanley and Adam Mitchell



Intro

Moderate Rock ♩ = 126

Gtr. 1 (Drums) G5 F5 G5 F5 G5 F5

f (distortion)

TAB

0	0	10	12	12	10	10	12	12	10
0	0	10	12	12	10	10	12	12	10
3	3	8	10	10	8	8	10	10	8

Gtr. 2

8va *f* (distortion) w/bar loco w/bar dive w/bar

TAB

21	15	15	15	15	15	(15)
----	----	----	----	----	----	------

G5 Eb5 F5 G5 Eb5 F5 (Gtr. 1 cont. in slashes)

TAB

10	12	12	8	10	12	8	10
10	12	12	8	10	12	8	10
8	10	10	6	8	10	6	8

full T

15

* Apply vibrato with left hand, not tapping hand.

Verse
G

⑥

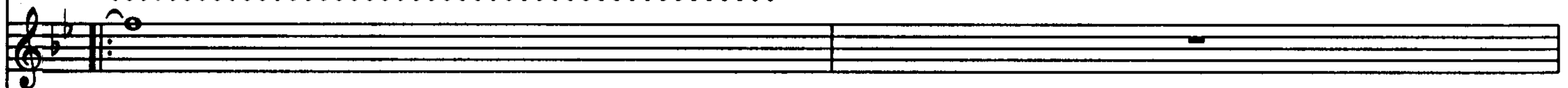
3 fr.

Rhy. Fig. 1



1., 3. Search - ing in the dark - ness.
2. Breath - ing in the mad - ness.

*Gtr. 2



*(8)

*Play 1st time only

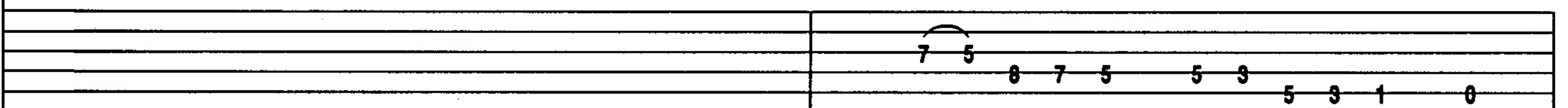


Run - ning out from the day.
Spit - ting out the lies.

Riff A



slight P.M.



E♭ 5I

G

E♭ 5I

G

E♭ 5I

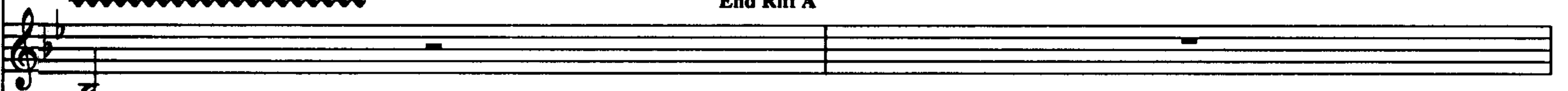
G

E♭ 5I

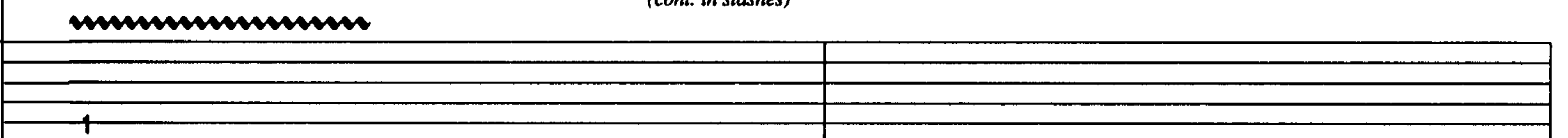


Hid - ing from to - mor - row.
Search - ing for an an - swer.

End Riff A



(cont. in slashes)



G ⑥ 3 fr. End Rhy. Fig. 1 G ⑥ 3 fr. Eb5 F5

P.M. -----

Noth - ing left to say.
 Keep your al - i - bi.

Gtrs. 1 & 2: w/Rhy. Fig. 1

N.C.

1. Vic - tims of the mo - ment. Fu - ture deep in doubt.
 2. Don't know where we're go - ing. Just know where we've been.
 3. Gath - er - ing up my cour - age. Read - y for the fight.

Gtr. 2: w/Riff A

_____ Eb5 N.C. Eb5 N.C. Eb5 N.C. Eb5

_____ Liv - ing in the whis - per,
 Re - mem - ber when the clock strikes twelve. The
 Howl - ing in the shad - ows,

N.C. G ⑥ 3 fr. G 15 fr. Eb5 F5 G5 Chorus F5 Rhy. Fig. 2

Gtrs. 1 & 2

till we start to shout.
 truth, as al - ways wins.
 till we start to fight.

G ⑥ 3 fr. Gm7 G ⑥ 3 fr. Gm7 G ⑥ 3 fr. Gm7 G ⑥ 3 fr. End Rhy. Fig. 2 Eb5

P.M. ----- P.M. ----- P.M. ----- P.M. -----

We're crea - tures of the night.

Rhy. Fig. 3 F5 To Coda ⊕ Eb7 End Rhy. Fig. 3 (cont. in staff)

We're crea - tures of the night.

Gtr. 1: w/Rhy. Fig. 4, 2 1/2 times

N.C. Gm7 N.C. Gm7 N.C. Gm7 N.C. Gm7 N.C. F5 N.C. Gm7 N.C. Gm7

Gtr. 2

1 1/2 3 P.H. full full dive w/bar w/bar +1 1/2 (vib. w/bar)

N.C. Gm7 N.C. F5 8va N.C. Gm7 N.C. Gm7 Gtr. 1: w/Rhy. Fill 1 N.C. D.S. al Coda Eb5 F5

3 P.H. full (vib. w/bar) P.H. full P.H. full 1/2 full

* Gtr. 2 cont. to ring out for 1 measure.

Coda

Gtrs. 1 & 2: w/Rhy. Fig. 2, last 2 bars

Gtrs. 1 & 2: w/Rhy. Fig. 2

Gtrs. 1 & 2 N.C. Gm7 N.C. Gm7 N.C. Gm7 N.C. Eb5 F5

the night. We're crea - tures of

N.C. Gm7 N.C. Gm7 N.C. Gm7 N.C. Eb5 F5 w/Rhy. Fig. 3 (cont. in staff)

the night. We're crea - tures of

3 Eb7 N.C. G5

the night.

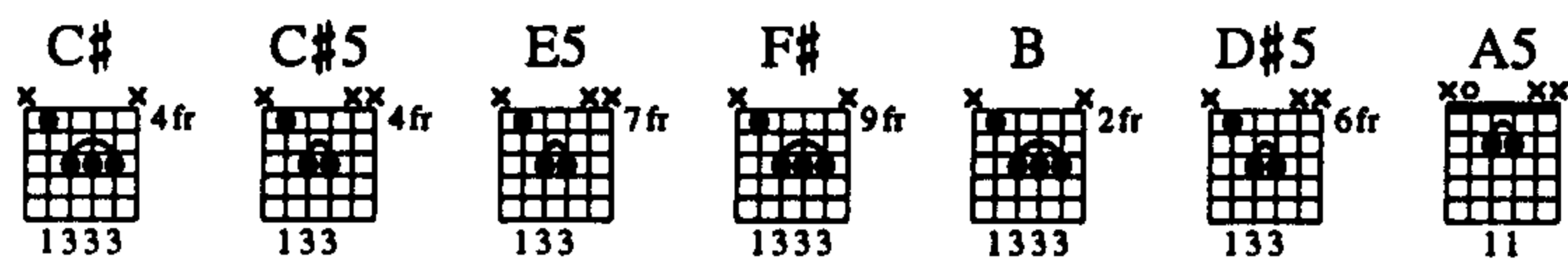
Rhy. Fill 1 Gtr. 1

P.M. - - - - -

T
A
B

Detroit Rock City

Words and Music by Paul Stanley and Bob Ezrin



Intro

Fast Rock ♩ = 184

Triplet feel ♩ =

Gtr. 1 N.C.(C#m)

Guitar 1 staff with treble clef, key signature of three sharps (F#, C#, G#), and 4/4 time signature. The staff contains a melodic line starting with a *mf* dynamic and ending with a *cresc.* marking. Below the staff are three empty staves labeled T, A, and B, with a bass line of fret numbers: 4 2 4 2 4 2 4 2 | 4 2 4 2 4 2 4 2 | 4 2 4 2 4 2 4 2.

Guitar 2 staff with treble clef, key signature of three sharps (F#, C#, G#), and 4/4 time signature. The staff contains a melodic line starting with a *mf* dynamic and ending with a *cresc.* marking. Below the staff are three empty staves labeled T, A, and B, with a bass line of fret numbers: 6 4 6 4 6 4 6 4.

Two guitar staves (Gtr. 1 and Gtr. 2) with treble clef, key signature of three sharps (F#, C#, G#), and 4/4 time signature. Both staves feature triplet markings (3) and a *ff* dynamic. The staves are divided into sections A and B. Below each staff are three empty staves labeled T, A, and B, with a bass line of fret numbers: 4 4 4 4 4 4 4 0 | 2 2 2 2 2 2 2 0 | 4 4 4 4 4 4 4 0.

(B) N.C.

mf *cresc.*

A

ff *cresc.*

B Vocal 1. I

ff *cresc.*

1st Verse
Rhy. Fig. 1
C#5

Gtr. 1 & 2

feel up - tight on a Sat - ur - day night. _

Nine o'clock, the ra - di - o's the on - ly light. _

hear my song, _ and it pulls me through. _

Comes on strong; tells me what I got (to) do. _ I got _

E5

B

F#

C#

E5

B

F#

End Rhy. Fig. 1
(Gtrs. cont. in notation)

Chorus

A5

B

_ to get up! Ev - 'ry - bod - y's gon - na move their feet, get down!

Gtr. 1

Rhy. Fig. 2

19 0

0 2

Gtr. 2

Rhy. Fig. 2A

0 2 2 0

0 4 4 4

6 4

N.C.(C#m)

Ev - 'ry - bod - y's gon - na leave their seat. You

End Rhy. Fig. 2

End Rhy. Fig. 2A Riff A

got - ta lose your mind in De - troit Rock Cit - y. Get up! ^A

End Riff A

— Ev-'ry-bod-y's gon-na move their feet. Get down! — Ev-'ry-bod-y's gon-na leave their seat. —

The piano accompaniment for the first system consists of a treble and bass staff. The treble staff contains a series of chords and single notes, while the bass staff contains a similar accompaniment. Below the staves is a guitar-style fretboard diagram with six strings and a key signature of three sharps (F#, C#, G#).

Verse

Qtr. 1 & 2: w/Rhy. Fig. 1

2. Get-tin' late, — I just can't wait. Ten o' - clock, — and I

know I got-ta hit the road. — First I drink, then I smoke.

Start up the car, — and I try to make the mid-night show. — Get up! —

Chorus

Qtr. 1: w/Rhy. Fig. 2

Qtr. 2: w/Rhy. Fig. 2A

— Ev-'ry-bod-y's gon-na move their feet. Get down! — Ev-'ry-bod-y's gon-na leave their seat. —

N.C.(C#m)

Gtrs. 1 & 2

D#5

Gtr. 2 //

f

Gtr. 1

C#5

F#

E5

E A5
⑥ open

Gtr. 1: w/Rhy. Fig. 2

Gtr. 2: w/Rhy. Fig. 2A

B

Verse

Gtrs. 1 & 2: w/Rhy. Fig. 1

C#5

E5

3. Mov - in' fast, ___ doin' nine - ty - five. ___

B

F#

C#

Hit top speed, _ but I'm still mov-in' much too slow. _____

I

feel so good; I'm so a - live. — Hear my song —

E5

play-in' on the ra - di - o. — It goes: — Get up! — Ev - 'ry-bod-y's gon - na

Chorus

Gtrs. 1 & 2: w/Rhy. Fig. 2 & 2A, 1st 3 bars only

B F# A5

move their feet. Get down! — Ev - 'ry-bod-y's gon - na leave their seat. —

B C#

Drum fill 3

Interlude

Gtrs. 1 & 2

N.C. *mf*

f

9 12 11 9 12 11 14 12 11 14 12 11

6 4 4 6 5 4 6 5 4 6 5 4

11 12 11 12 10 9 10 9 7 10 9 7 10 9

4 5 4 4 2 1 2 6 4 2 6 4 2 1

Gtr. 1 & 2

(9 1) 9 12 11 9 12 11 14 12 11 14 12 11

6 4 4 6 5 4 6 5 4 6 5 4

Gtr. 3 & 4

mf

f

16 16 14 17 16 14 17 16 14 17 16 14

9 8 7 9 9 7 9 9 7 9 8 8

(cont. in slashes)

System 1: Treble clef staff with musical notation. Guitar staff with fret numbers: 11, 12, 11, 12, 10, 9, 10, 10, 7, 6, 6, 9.

System 2: Treble clef staff with musical notation. Guitar staff with fret numbers: 14, 16, 14, 16, 14, 13, 14, 9, 8, 9, 11, 11, 9, 8, 6.

Gtrs. 1 & 2: E A5 B

Gtr. 3: Gtrs. 1 & 2: w/Rhy. Figs. 2 & 2A

Gtr. 4:

Gtr. 2: w/Riff A N.C.(C#m) A5

You got - ta lose your life in De - troit Rock Cit - y.

w/Rhy. Fig. 2A

Figure 2A (top system) and Figure 2B (bottom system) are guitar figures. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. Figure 2A has a 'B' label above the second measure of the treble staff. Both figures feature triplets and slurs in the treble staff, and specific fret numbers (9, 7, 8, 6, 4, 11) in the bass staff.

Verse

Gtr 2: w/Rhy. Fig. 1

The first part of the verse musical notation. It includes a treble staff with lyrics and a guitar staff with a C#5 label above the first measure and an E5 label above the last measure. The lyrics are: "Twelve o' - clock, _ I got - ta rock. _ There's a". The guitar staff has a "dim." marking under the second measure. The bass staff is empty.

The second part of the verse musical notation. It includes a treble staff with lyrics and a guitar staff with B, F#, and C# labels above the second, third, and fourth measures respectively. The lyrics are: "truck a - head, _ lights star - in' at my eyes. _". The guitar staff has an E5 label above the fifth measure. The bass staff is empty.

The chorus musical notation. It includes a treble staff with lyrics and a guitar staff with B, F#, and A5 labels above the second, third, and fourth measures respectively. The lyrics are: "Whoa, my god, _ no time to turn. _ I got to laugh _ 'cause I know I'm gon - na die. _ Why? _ Get up! _ Ev - 'ry - bod - y's gon - na". The guitar staff has an E5 label above the fifth measure. The bass staff is empty.

Chorus

Gtrs. 1 & 2: w/Rhy. Fig. 2 & 2A

move their feet. (Get down!) —

Gtr. 3

Gtr. 4

9 8 11 12 11 9 12 9

8 9 8 6 9 6

(Drum fill) 2

Gtrs. 1 & 2

A5

Get up! — Ev - 'ry - bod - y's gon - na

E B

⑥ open

G# C#

⑥ 4fr

leave their seat, get down! —

Gtr. 3

Gtr. 4

9 11 9 11/13 11 9 11 9 21 21

9 8 11 8/9 8 9 8 11

8va

Fill 1
Gtrs. 1 & 2

TAB

4 4



Photo by JOSEPH SIA

Words and Music by Gene Simmons

G5



End Rhy. Fig. 1

N.C.

Get up _____ and get your grand - ma out _____ of here. _____

Pick up, old Jim is work - in' hard __ this year. _____

Chorus
N.C.

Am C5 D5 C5 A5

ba-by, do the things he says _ to do. Ba-by, if you're feel-in' good, and

End Rhy. Fig. 2 Rhy. Fig. 3

C5 C#5 D5 G5 G#5 A5 F G

ba-by, if you're feel-in' nice, you know your man is work-in' hard. He's worth a deuce!

Gtrs. 1 & 2: End Rhy. Fig. 3

Gtr. 1 (Both notes vib.)

Gtr. 2

Gtrs. 1 & 2: w/Rhy. Fig. 1, 2 times
N.C.

Gtr. 3

grad. release

full

7 (7) 7 5 (5)

Verse

Gtrs. 1 & 2: w/Rhy. Fig. 2
Am C5 D5

Hon - ey, _ don't push your man be - hind _ his years. _

Fdbk. (8va)

Fdbk.

(8) (5) (5) 14 0 10 2 4 5

N.C. Am C5 D5

And ba - by, ____ stop cry - in' all ____ your tears..

N.C. Am C5 D5 C5 A5

Ba-by, do the things he says _ to do. Do it!

Chorus

Gtrs. 1 & 2: w/Rhy. Fig. 3

N.C. C5 C#5

Ba - by, if you're feel - in' good, yes, ba - by, if you're feel - in' nice,

D5 G5 G#5 A5 F G

you know your man is work - in' hard. He's worth a deuce!

Guitar solo

Gtrs. 1 & 2: w/Rhy. Fig. 1, 4 times

Gtr. 3 N.C.

f full full full full full full full *grad. bend*

tr full full full full full full full

Chorus
Gtrs. 1 & 2: w/Rhy. Fig. 3, 1st 5 bars only
N.C.

D5 G5 G# A5

F

G
Gtrs. 1 & 2

(Gtr. 2 tacet)

Gr. 1

A5 F/A G/B A5

(w/Phase shifter)

14	14	14	14	14	14	0	10
14	14	16	14	16	14	0	10
0						0	10

10	10	12	12	12	12	12	12
10	10	12	12	14	12	12	12
10	12					12	14

14	14	14	14	14	14	0	10
14	14	16	14	16	14	0	10
0						0	10

Outro

Gtrs. 1 & 2: w/Rhy. Fig. 1, 4 times

N.C.

[illegible]

Ah!

The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The middle staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music is written in a simple, folk-like style. The melody is played on the top two staves, and the bass line is on the bottom staff. The lyrics are written below the bottom staff. The score is divided into two systems by a vertical line. The first system contains the first 12 measures, and the second system contains the next 12 measures. The music ends with a double bar line.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. The melody is written in a simple, folk-like style with many eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a time signature of 4/4. The bass line is written in a simple, folk-like style with many eighth and sixteenth notes. The lyrics "The Rose Tree" are written below the bass staff. The score is for a single system, with a repeat sign at the end of the first staff.

(8va)-----

Gtr. 4

Gtr. 3

(Both notes vib.)

full full (20) 17 20 17 19

full full 17 20 17 19

full full full full (Both notes vib.) 1/2 full 1/2 full (Both notes vib.) 17 20 17 19

(8va)-----

(both notes vib.)

full 2 full 2 full 2 17 20 17 19

1/2 full 1/2 full 17 20 17 19

full full full full (both notes vib.) 1/2 full 1/2 full 17 20 17 19

Gtrs. 1 & 2: w/Rhy. Fig. 4, till fade loco

Begin fade

full 1/4

7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

8va-----

loco

full full full full

17 19 20 20 20 20 17 7 5 7 7 5 5 7 5 7

Fade out

1 1/2

full 1 1/2 full

7 (7) (7) (7) (7) (7) (7) (7) (7) (7) (7) (7) (7) (7) (7)

Rhy. Fig. 4

Gtrs. 1 & 2

N.C.

T

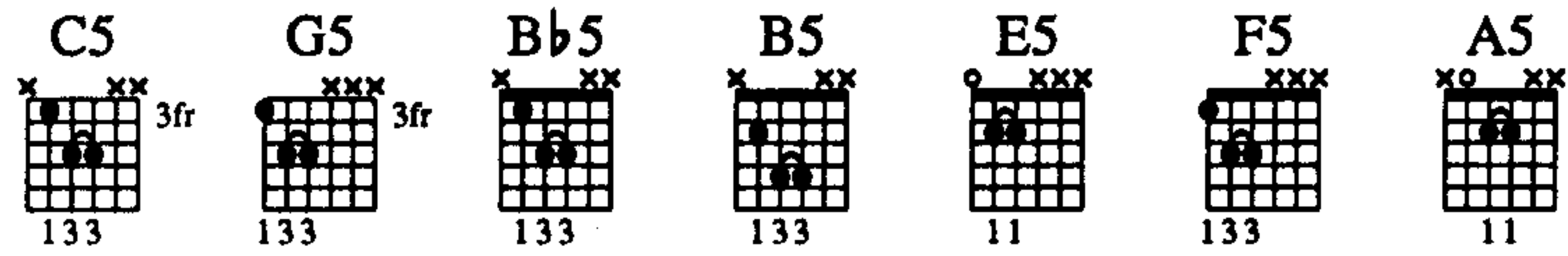
A

B

7 7 7 x 5 5 7 x 5 5 7 5 7 5 7 5 7

Firehouse

Words and Music by Paul Stanley



Intro

Moderate Rock ♩ = 126

Gtr. 1 A5 A6 Amaj7(no 3rd) A5 A6 A5 D G D G D G D A5

mf (distortion)

N.C. A5 N.C. A6 N.C. Amaj7 N.C. A6 N.C. A5 A6 A5 N.C. D

(no 3rd)

slight P.M. ----- P.M. -- -

G D G D G D N.C. A5

Ooh, _____ yeah.

Gtr. 1

Gtr. 2

mf (distortion)

full -----

Rhy. Fig. 1
N.C.

Gtrs. 1 & 2

G D G D G D N.C. A5

Verse

A5 N.C. A5 N.C.

Ooh, — yeah.
1. She'll a-dore — — you, her, and she'll blow — you with her
so you'll feed — her with your

End Rhy. Fig. 1 Rhy. Fig. 2

G D G D G D A5

wis - dom and her vi - sion. And you'll love
end - less ded - i - ca - tion. And the quick -

End Rhy. Fig. 2

Gtrs. 1 & 2: w/Rhy. Fig. 2, 1st time
Gtrs. 1 & 2: w/Rhy. Fig. 3, 2nd time

A5 N.C. A5 N.C.

it, and think of it till you lose —
er you get sick - er, she'll re - move —

G D G D G D A5

— all in - tu - i - tion. Come on.
— your med - i - ca - tion.

Interlude

Gr. 1 C5 G5 Bb5

Gr. 2

full full full full full

P.M. let ring

Verse

Gr. 2: w/Fill 1, 2nd time

B5 E5 (Gr. 1 cont. in staff)

1. A5 N.C.

She can move — you and im - prove
Get the fire -

Rhy. Fig. 3
Gtrs. 1 & 2

let ring let ring

A5 N.C. G D G D G D N.C. A5

— you with her love and her de - vo - tion. And she'll

End Rhy. Fig. 3

1/2 1/2

Fill 1

Gr. 2

let ring let ring let ring

T
A
B

6 4 3
(7) 5 2 3 1 4 4 4 7

Gtrs. 1 & 2 w/Rhy. Fig. 3

A5 N.C. A5 N.C. G D G D G D N.C. A5

thrill you, — and she'll chill — you, but you're head - ed for com - mo -

Chorus

2. Gtr. 1 & 2: w/Rhy. Fig. 1, 2 times

N.C.

tion. 2. And you'll need — house, 'cause she

To Coda

G D G D G D N.C. A5 N.C.

sets my soul a fire. — Get the fire - house,

G D G D G D N.C. A5

and the flames keep get - ting high - er.

Bridge

Rhy. Fig. 4A

B5

Gtr. 1

E5

She's like bad weath - er but it seems so good. —

Rhy. Fig. 4

Gtr. 2

full (9) 7 9 11 (11) 9 9

End Rhy. Fig. 4A

F5

G5

You'd nev - er leave her but you know you should. —

End Rhy. Fig. 4

full (12) 10 10 10 (10) 14 (14) 12 13

Guitar Solo

Gtrs. 1 & 2: w/Rhy. Fig. 1, 2 times
N.C.

mf (dist.)

* 15ma loco P.H. 15ma loco P.H. 15ma loco P.H. 15ma loco P.H. 15ma loco P.H. 15ma loco P.H. 15ma loco P.H. 15ma loco P.H.

Gtr. 3

* P.H. 1 1/2 1 1/2 P.H. 1 1/2 1 1/2 P.H. full full P.H. full full P.H. full full P.H. 1/2 1/2 P.H. 1/2 1/2 P.H. 1/2 1/2 1/4 1/4

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 5 5 7

Pitches: A A A♭ A♭ A♭ G G G

* Attack pinch harmonics with downstrokes and non-pinch harmonic tones with upstrokes.

G D G D G D N.C. 3 A5

P.H. P.H. P.H. P.M. P.H. P.M.

1/4 1/2 (4) 2 2 4 2 × 4 6 (5) 9

(2)

N.C.

5 7 5 5 × 5 × 7 5 7 5 5 × 5 × 7

G D G D G D N.C. A5

* 15ma loco P.H. 15ma loco P.H. 15ma loco P.H. 15ma loco P.H.

P.H. full full P.H. 1/2 1/2 P.H. P.H. full

7 7 7 7 7 7 7 5 8 (8)

Bridge

Gtr. 2: w/Rhy. Fig. 4
Gtr. 1: w/Rhy. Fig. 4a

B5 E5 F5 N.C.

She's like bad weath-er but it seems so good... You'd nev-er leave her but you know you should. _____

Fill 2
Gtrs. 1 & 2

G D C B

② ③ 8fr 7fr 5fr 4fr

Gtr. 1

Gtr. 2

full full 1 1/2

T A B

14 (14) 12 13 (13)

Breakdown

A5 N.C. A6 N.C. Amaj7 N.C. A6 N.C. A5 A6 A5 N.C. D G D G D G D N.C.

D.S. al Coda

Rhy. Fig. 5
Gtr. 1

slight P.M. - - - - - 1

Gtrs. 1 & 2

1/2

Get the fire
End Rhy. Fig. 5

Coda

Chorus

A (5) open G (6) 3fr E open G 3fr E open A (5) open

Gtr. 2

house. Ooh, yeah.

Gtr. 1

G (4) 5fr F# (4) 4fr E (2) 2fr A (5) open F# (4) 4fr E (2) 2fr A5

Repeat 3 times

Get the fire

Outro

Rhy. Fig. 5

A5 N.C. A6 N.C. Amaj7 N.C. A6 N.C. A5 A6 A5 N.C. D G D G D G D N.C.

Fade out

(no 3rd)

God Of Thunder

Words and Music by Paul Stanley

Tune Down 1/2 Step

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

Intro

Moderate rock ♩ = 112

Rhy. Fig. 1
Gtr. 1

N.C. P.H. * P.H. P.M. slight P.M. P.M. 1/4 1/2

mf (distortion)

End Rhy. Fig. 1

Rhy. Fig. 1A
Gtr. 2

P.M. slight P.M. P.M. 1/4 1/2

mf (distortion)

End Rhy. Fig. 1A

Sounding: A *Both fundamental and harmonic tones sound simultaneously

Rhy. Fig. 2

Gtrs. 1 & 2

N.C.

P.M. slight P.M. P.M. P.M.

End Rhy. Fig. 2

Verse

Gtr. 1: w/Rhy. Fig. 1

Gtr. 2: w/Rhy. Fig. 1A

N.C.

You've got some-thing a - bout — you.

You've got some-thing I need. —

Gtrs. 1 & 2: w/Rhy. Fig. 2

N.C.

Daugh-ter of Aph - ro - di - te,

hear my words and take heed. —

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Gtrs.1&2: w/Rhy. Fig. 1 & 1A
w/Fill 1, 3rd time only

N.C.

1. I was born on O - lym - pus, to my fa - ther in sin. _____
2 3. I'm the lord of the waste - lands, a mod - ern day man of steel. _____

Gtrs.1&2: w/Rhy. Fig. 2

I was _ raised by the de - mons, _ trained to reign as the Thor. _____
I gath - er dark - ness to please _ me, _ and I com-mand you to kneel _ be - fore the. . .

Chorus

C5 G5 D5 E5 C5 E5 A5 B5
god of thun - der _____ and rock - n - roll. _____
P.M. _____

C5 G5 D5 E5 N.C. G5 D5 To Coda ⊕
The spell you're un - der _____ will slow - ly rob_ you off your_ vir - gin _ soul. _____
P.M. _____ P.M. _____

Gtrs.1&2: w/Rhy. Fig. 1 & 1A

Gtr. 3: w/Fill 2, 2nd time only

N.C.

Guitar solo
Gtrs.1&2: w/Rhy. Fig. 1 & 1A, 3 times
N.C.
f (distortion) 1/4 w/bar +1 1/2 Fdbk. -1/2 crib w/bar Pick slide
(2) (2)

Fill 1

Gtr. 3

full full (15)
T
A
B

Fill 2

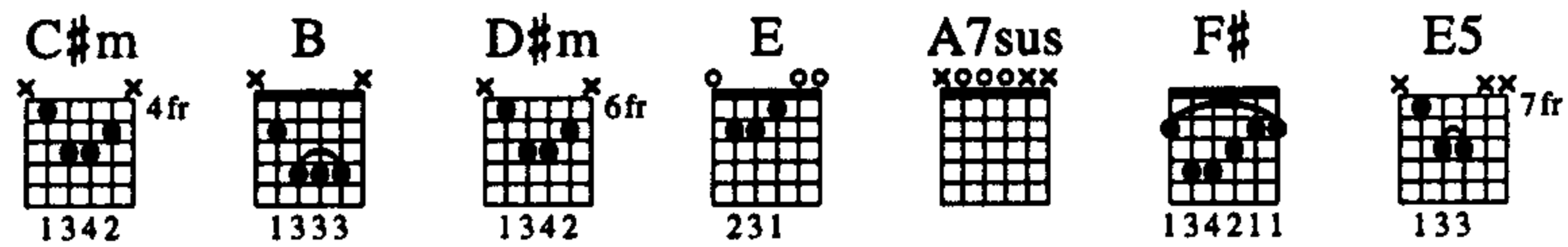
Gtr. 3

* Fdbk.
* Fdbk.
T
A
B

*Microphonic feedback;
not caused by string vibration.

Hard Luck Woman

Words and Music by Paul Stanley



Intro

Moderate Rock ♩ = 126

Rhy. Fig. 1

Chord sequence for Rhy. Fig. 1: F# (6fr, 2fr), G# (4fr), B (2fr), C# (4fr), D# (1fr), C# (5fr), C#m (4fr), A# (3fr), B.

Gtr. 1 (acous. 12 str.)

Gtr. 2 (mf (acoustic))

Gtr. 3 (mf (acoustic))

Let ring instructions are provided for Gtr. 2 and Gtr. 3.

TAB (T, A, B) for Gtr. 2 and Gtr. 3.

Chord sequence: C#m, A# (6fr), D# (6fr), E, A7sus, F# (1fr), G# (1fr), B.

Let ring instructions are provided for the final measures.

TAB (T, A, B) for the final measures.

Verse

End Rhy. Fig. 1 Gtr. 1: w/Rhy. Fig. 1

C#m

1. If nev-er I met you, I'd nev-er have seen you cry... If not for a first

Riff A

let ring

12 2 2 4 2 4 6 4 2 4 2 4 6 4 2

let ring

4 6 5 6 4 5 6 5 6 4 5 6 4 4 4 4 4 4 4 4 2 4 (4) 2

C#m

D#m

E

F#

B

N.C.

hel-lo, we'd nev-er have to say good-bye. 2. If nev-er I

End Riff A

let ring

4 6 7 9 12 11 12 11

let ring

4 6 6 6 8 7 8 8 5 4 5 7 6 7 4 4 4 2 4 4 4 4

Gtr. 1 & 3: w/Rhy. Fig. 1, 1st 7 bars, simile
Gtr. 2 w/Riff A

C#m B



held you, kiss you, my feelings would nev - er show. and wipe the tears from your eyes. It's time I start I don't want to hurt.

C#m D#m E F# B

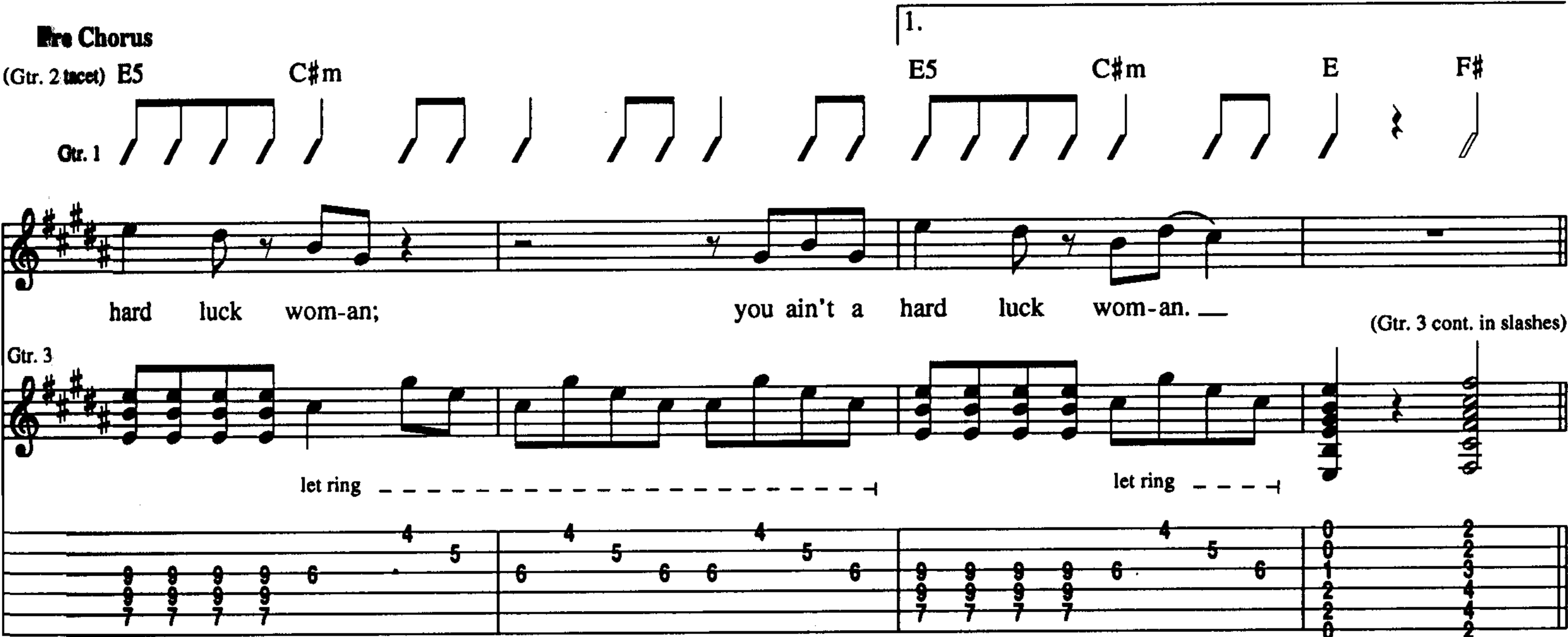
Gtr. 2: w/Fill 1, 1st time only Gtrs. 1 & 3: w/Rhy. Fill 1



walk - in', but there's so much you'll nev - er know. you girl. You know I could-n't nev - er lie. I keep tell - ing you,

Pre Chorus
(Gtr. 2 tacet) E5 C#m

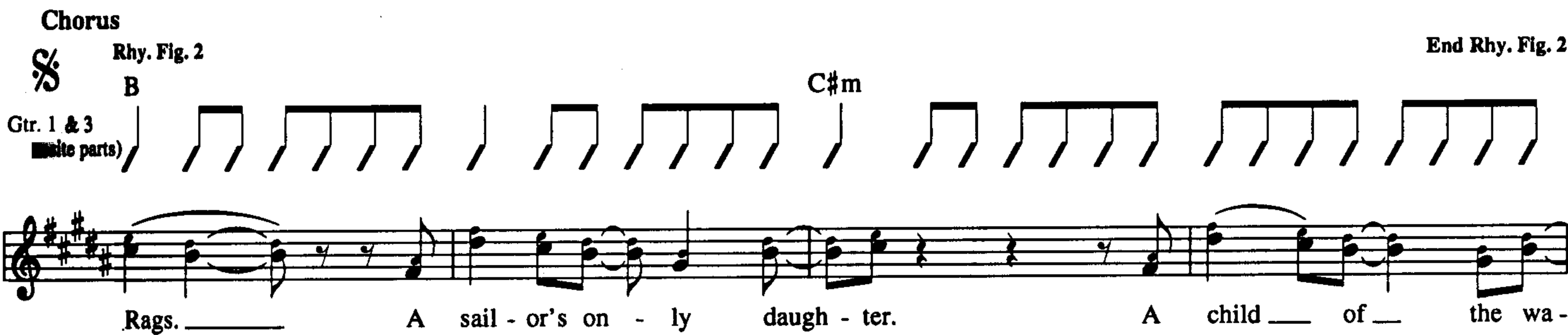
1. E5 C#m E F#



hard luck wom-an; you ain't a hard luck wom-an. let ring

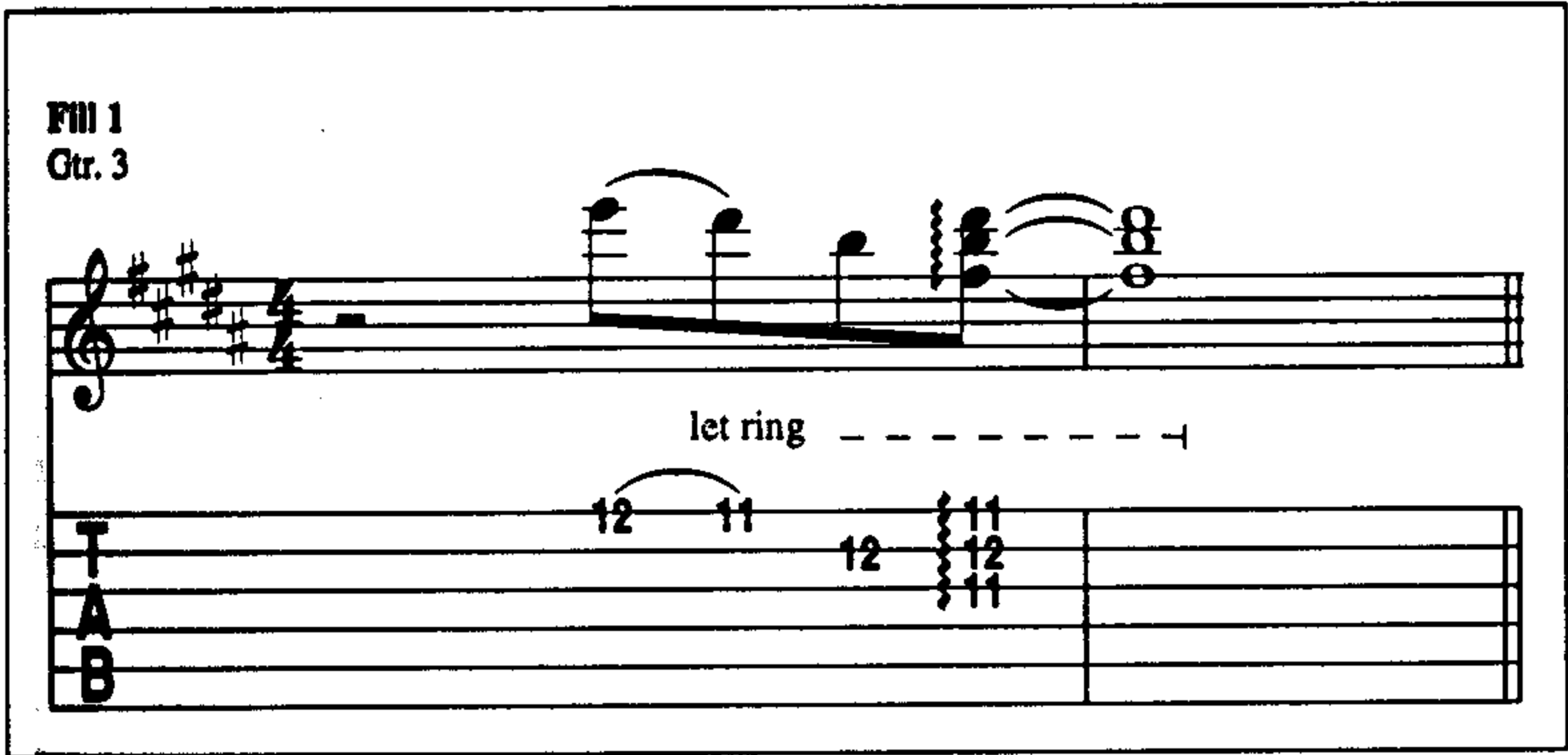
Chorus
Rhy. Fig. 2 End Rhy. Fig. 2

B C#m



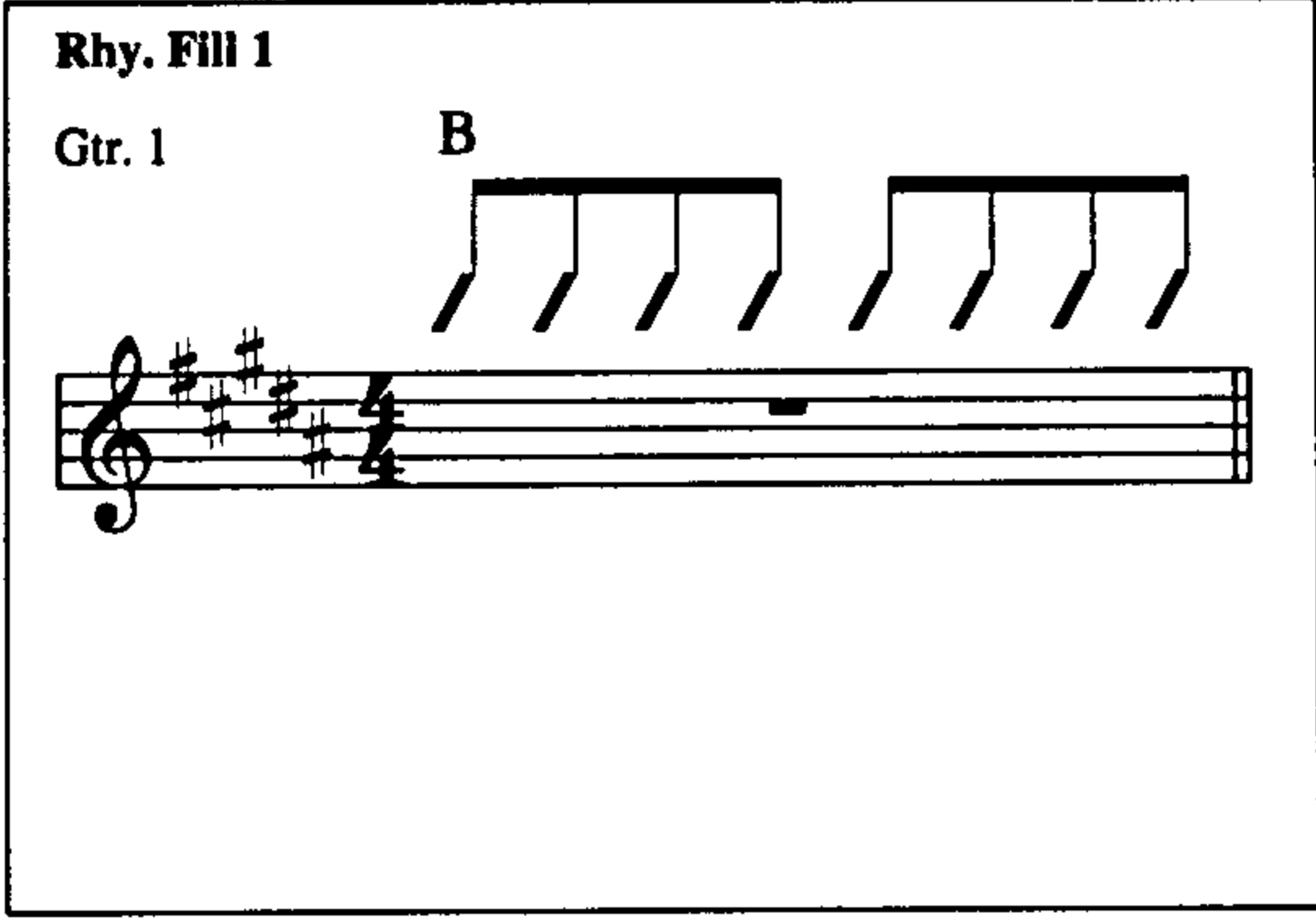
Rags. A sail - or's on - ly daugh - ter. A child of the wa -

Fill 1
Gtr. 3



let ring

Rhy. Fill 1
Gtr. 1



E F# B A# ③ 3fr

ter. Too proud to be a queen.

C# ⑤ 4fr C# ③ 6fr E ② 5fr E F# w/Rhy. Fig. 2 B

let ring Mag. I real - ly love ya: I can't.

C#m E5 Gtrs. 1 & 3 C#m

for - get a - bout ya. You'll be a hard luck wom - an,

To Coda ⊕

E F# B F# ① 2fr B ③ 4fr D# ② 4fr A# ③ 3fr C#m F#

ba - by, till you find your man. 3. Be - fore I go, let me

2. E5 C#m E5 C#m

hard luck wom - an. You'll be a hard luck wom - an,

let ring let ring

9 9 9 9 6 5 6 6 5 6 6 5 6 6 5 6 4 5 6

7 7 7 7 4 4 4 4 7 7 7

D.S. al Coda

E F# B C#m E F#

ba - by till you find your man. —

let ring — — — — —

0 0 0 0 2 2 2 2 4 4 4 4 4 4 4 4 6 5 0 2 (3)

Coda

B E5 C#m

Gtrs. 1 & 3

You'll be a hard luck wom - an,

E F# B

ba - by till you find your man. — Oh —

Outro

Repeat 4 times (ad - lib vocal)

Fade out

C#m B

{ — yeah. — Bye, — bye. — So — }
— long. — Don't cry. —

Gtr 2, 2nd & 4th times, simile

let ring — — — — — let ring — — — — —

6 8 7 8 7 8 7 7 6 5 5 7 7 8 6 4



Photo by PIN COSTELLO/RI

Heaven's On Fire

Words and Music by Paul Stanley and Desmond Child

Intro

Free time

Moderate Rock ♩ = 126

N.C.

G5

G

Verse

D

1. I look at you and my blood boils hot.
2. I got a fe - ver rag - in' in my heart.

I feel my tem - per' - ture rise. _____
You make me shiv - er and shake.

Ba - I want it all; give me
by don't stop. Take.

what you've got. — There's hun - ger in your eyes. —
 — it to the top, eat — it like a piece of cake. —

D G C

Pre Chorus

1., 3. I'm get - ting clos - er, ba - by; hear me breathe. —
 2. You're com - ing clos - er; i can hear you breathe. —

G5 Bb5 G5

Bb5 G5 C Eb5

You know the way to give me what I need. —
 You drive me cra - zy when you start to tease. —

Rhy. Fill 1
 Gtrs. 1 & 2

Rhy. Fill 2
 Gtrs. 1 & 2

Chorus

F5 F6 F G5 Bb5 G5

Just let me love you; I could nev - er leave. - }
And you can bring the dev - il to his knees. - }

Feel — my heat tak -

Rhy. Fig. 1

Bb5 C5 Bb5 C5 Bb5 G5

ing you high - er. Burn — with me. Heav - en's on fire. Paint -

End Rhy. Fig. 1

To Coda ⊕

w/Rhy. Fill 3, 1st time

w/Rhy. Fill 4 and Vocal Fill 1, 2nd time

Fig. 1 Bb5 G5 Bb5 C5 Bb5 C5 Bb5 G5

— the sky with — de - sire. An - gel fly. Heav - en's on fire, waa.
3. Feel —

Rhy. Fill 3 Gtrs. 1 & 2

Rhy. Fill 4 Gtrs. 1 & 2

Vocal Fill 1

en's on fire. Woa. —

Bridge

Chords: F C Bb5 N.C. Bb5 N.C. Bb5 N.C. Bb5 F

(Woa) _____ Heav - en's on fire. _____ Woa. //

Rhy. Fig. 2 End Rhy. Fig. 2

*Continued from Rhy. Fill 5
**Continued from Vocal Fill 1

w/Rhy. Fig. 2, 1 1/2 times

Chords: C Bb5 N.C. Bb5 N.C. Bb5 N.C. Bb5 F C

_____ Heav - en's on fire. _____ Woa. _____

Interlude

Gtr. 1

Chords: F/G G F/G G

let ring - - - - - let ring - - - - - P.M. let ring - - - - -

Gtr. 2

let ring - - - - - let ring - - - - - P.M. let ring - - - - -

Hotter Than Hell

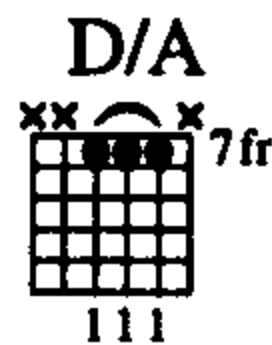
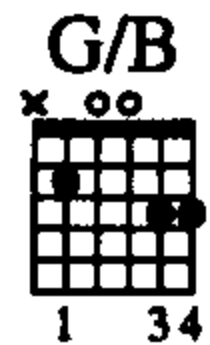
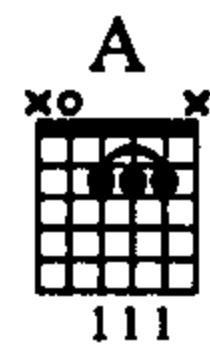
Words and Music by Paul Stanley

Tune Down 1/2 Step

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭



Intro Moderate Rock ♩ = 112

A G/B

E G A B G E
⑥ open ⑥ 3fr ⑤ open ⑤ 2fr ⑥ 3fr ⑥ open

Rhy. Fig. 1A
Gtr. 2

Rhy. Fig. 1
Gtr. 1

mf (distortion)

A G A G D/A G/BVII E G A B G E
④ 5fr ④ 7fr ④ 5fr ④ 7fr open ⑥ 3fr open ⑤ 2fr ⑥ 3fr open

End Rhy. Fig. 1A

End Rhy. Fig. 1

Gtr. 1: w/Rhy. Fig. 1
Gtr. 2: w/Rhy. Fig. 1A

A G/B N.C. A N.C. D/A G/B N.C.

Come on.

Gtr. 3

mf (distortion) full full 1 1/2 (slight vib.)

Verse
Rhy. Fig. 2
A

End Rhy. Fig. 2 Gtrs. 1 & 2: w/Rhy. Fig. 2, 2 times
A

G/B

Gtrs. 1 & 2

She looked good; she looked hot - ter than hell, all dressed in sat - ins and lace.

A

G/B

I looked at her and it was just too clear: ___

Verse

Gtrs. 1 & 2: w/Rhy. Fig. 2, 1 1/2 times
Gtr. 2: w/Fill 1, 2nd time only

A

Gtr. 2: w/Rhy. Fill 1
D/A G/BVII

E F# A C A G
④ 2fr ③ 4fr ② 5fr ④ 2fr ⑤ 5fr

Gtrs. 1 & 2

I had to get on the case. ___

1. I said la - dy, oh la -
2. I asked her why she could-n't

Gtr. 2: w/Rhy. Fill 1

Gtr. 3: w/Fill 2, 2nd time only

A

D/A G/BVII

E F# A C A G
④ 2fr ③ 4fr ② 5fr ④ 2fr ⑤ 5fr

Gtr. 1:

dy, can I take you home? There's just so much we could do. ___

make up her mind. ___ She said you don't un - der - stand. ___

Fill 1
Gtr. 3

full

15

T
A
B

Rhy. Fill 1
Gtr. 2

T
A
B

Fill 2
Gtr. 3

full

full

7 5 7 5

T
A
B

A G5

Gtrs. 1 & 2

I'd take ya all a - round the whole wide world, —
I'd love to cov - er; there's some - thing you should know. —

(Gtrs. 1 & 2 cont. in staff)

D A E

E ⑥ open

be - fore the eve - ning is through. —
She showed me her wed - ding band. — }

Chorus

A5 N.C. A5 N.C. G5 N.C. G5 N.C. D5 N.C. G5 N.C.

Hot, hot. Hot - ter than hell. — You know she's gon - na leave you well done. —

Rhy. Fig. 3

P.M. P.M. P.M. P.M. P.M. P.M.

14 14 14 14 12 12 12 12 7 7 12 12
14 14 14 14 12 12 12 12 7 7 12 12
12 12 12 12 10 10 10 10 5 5 10 10
0 0 0 0 0 0 0 0

A N.C. A5 N.C. A5 N.C. G5 N.C. G5 N.C.

Hot, hot. Hot - ter than hell. — *(She'll)

P.M. P.M. P.M. P.M. P.M.

14 14 14 14 12 12 12 12
14 14 14 14 12 12 12 12
12 12 12 12 10 10 10 10
0 0 0 0 0 0 0 0

*Sing 2nd time only

Gtr. 3: w/Fill 3, 2nd time only

D G5 A D G5

Burn you like the mid - day sun, ow.

End Rhy. Fig. 3

Interlude
 Gtr. 1: w/Rhy. Fig. 1
 Gtr. 2: w/Rhy. Fig. 1A

A G/B N.C. A N.C. D/A G/B N.C.

full full full full

12 14 (14) 14 12 14 12 14 12 15 15 15 13 15 13 15 15 (15) 13 13 15 13.

2. Chorus

Gtr. 1 & 2: w/Rhy. Fig. 3

A5 N.C. A5 N.C. G5 N.C. G5 N.C. D5 N.C. G5 N.C.

Hot, hot. Hot - ter than hell. You know she's gon - na leave you well done..

A N.C. A5 N.C. A5 N.C. G5 N.C. G5 N.C.

Hot, hot. Hot - ter than hell. She'll

Fill 3
 Gtr. 3

1/2 full full full

TAB 9 11 10 12 12 (12) 10 11 10 12 10 12 12 12 (12) 12

Gtr. 3: w/Fill 4

D G5 A D G5

burn you like the mid - day _____ sun, _____ ow.

Interlude

Rhy. Fig. 4
Gtrs. 1 & 2

G5 A5 A G5 A F5 E5 D5 F5 G5 A5 A G5 A

12 14 14 12 14 14 10 9 7 10 10 12 12 14 14 12 14 14 10 12 12

Guitar Solo

End Rhy. Fig. 4 Gtrs. 1 & 2: w/Rhy. Fig. 4, 6 times

F5 E5 D5 G5 G5 A5 A G5 A F5 E5 D5 F5 G5

Gtr. 3:

10 9 7 10 12 7 5 7 5 7 7 7 7 (7) 5

A5 A G5 A P.H. F5 E5 D5 G5 G5 A5 A G5 A

P.H. 1/2 1/2 1/2 1 1/2 1 1/2

7 10 12 14 12 12 (12) 12 (12) 12 (12) 14 14 (14) 12 14

Fill 4
Gtr. 3

1 1/2 1 1/2 full 1 1/2

T
A
B

12 14 12 14 (14) (14) (14)

Gtr. 3

F5 E5 D5 F5 G5 A5 A5 G5 A

1 1/2 1 1/2 full full 1 1/2 full

(14) 12 14 (14) (14) 12 14 (14) (14) 12 14 (14) 13 15

Gtr. 4

mf (distortion)

full 1 1/2 1 1/2

7 7 (7) 5 7 5 7 7 9 8 10 10 (10) 8 10

F5 E5 D5 G5 G5 A5 A G5 A

1/2 1/2 full full full full 1/2 full

(16) 15 13 15 15 15 15 15 15 15 (15) 13 14 13 15 (15)

1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2

(10) 8 10 (10) (10) 8 10 (10) (10) 8 10 (10) (10) 8 10 (10) (10) 8 10 (10) (10) 8 10 (10) (10)

F5 E5 D5 F5 G5 A5 A G5 A F5 E5 D5 G5

8va.

full full full full full full full

10 10 17 20 20 (20) (20) 17 20 (20) 20 17 20 20 (20) 20 (20)

8va P.H. *loco*

P.H.

full 1 1/2 full full full full full full

6 10 8 8 10 (10) 8 10 8 10 10 8 10 8 10 10 10 10 10 10 10 (10) 8

G5 A5 A G5 A F5 E5 D5 F5 G5

(8va) loco

full (20)

full

8va 3

17 20 17 20 17 20 17 20 17 20 17 20 20 full 20 full 20 full 20 17 20 17

A5 A G5 A F5 E5 D5 G5 G5 A5 A G5 A

(8va)

full

full

full

20 17 (17) 20 17 19 17 19 19 (19) 17 19 17 19

Gtr. 4 cont. ad lib until fade out

F5 E5 D5 F5 G5 A5 A G5 A F5 E5 D5 G5

Gtr. 3

full

5 7 7 (7) 5 7 5 9 11 10 12 12

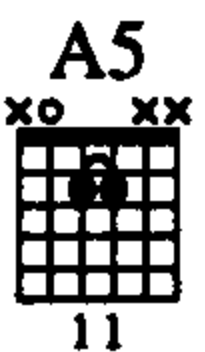
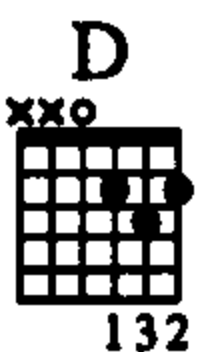
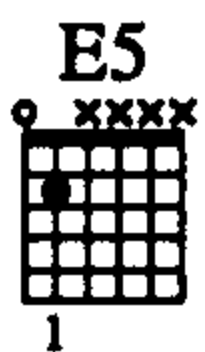
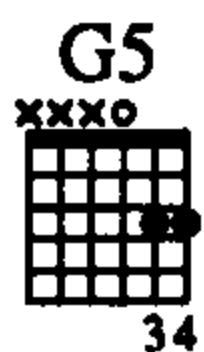
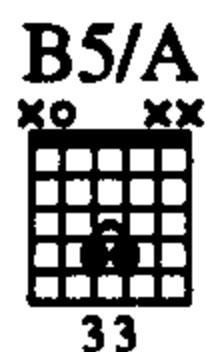
G5 A5 A G5 A F5 E5 D5 F5 G5 A5 A G5 A F5 E5 D5 G5 Fade out

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 full 1/4

(12) 12 (12) 12 (12) 12 (12) 12 (12) 12 (12) 12 (12) 18 11 10 10 12 (12) 10 12 12 11 10 8

I Love It Loud

Words and Music by Gene Simmons and Vincent Cusano

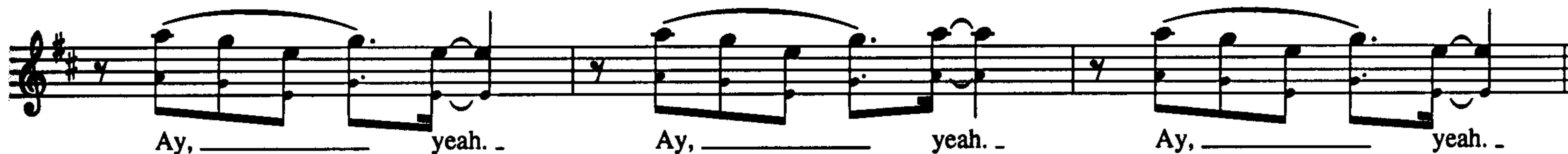
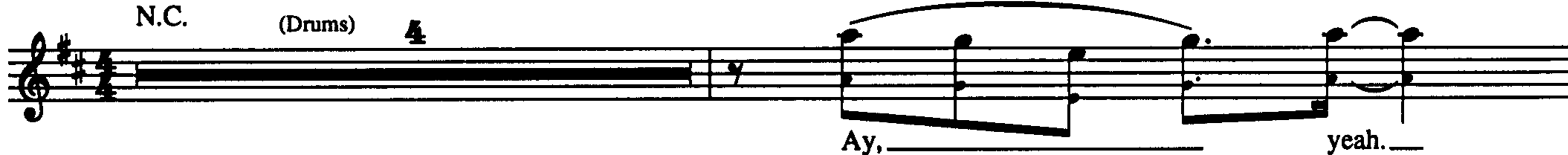


Intro

Moderately Slow Rock ♩ = 85

N.C.

(Drums)



Verse

B5

B5/A

Gtr. 1 & 2: w/Rhy. Fill 1, 2nd time

B5

B

B5

B

B5/A



Stand up;
Turn it up.

you don't have to be a-fraid.
Hun-gry for the med-i-cine.

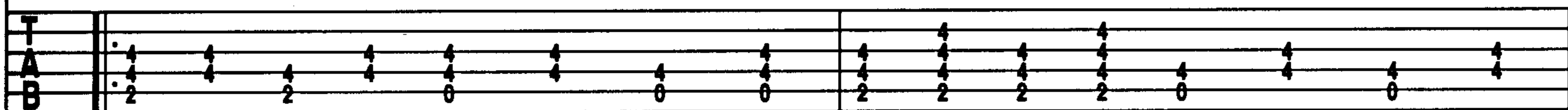
Get down;
Two fist-ed,

love is like a hur-ri-cane.
'til the ver-y end.

Gtrs. 1 & 2



f let ring throughout



B5

B

B5/A

G5

D5

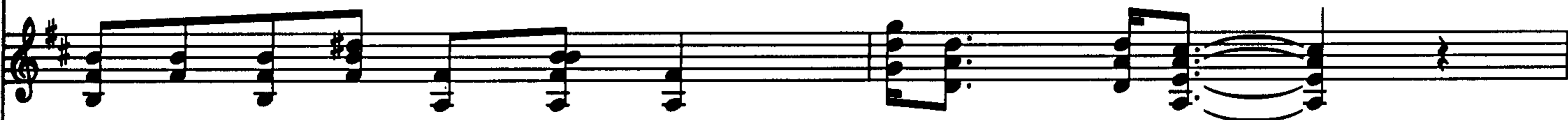
A



Street boy.
No more.

No, I nev-er could be tamed.
treat-ed like aliens, we're

Bet-ter be-lieve it.
gon-na take it.



Rhy. Fill 1
Gtrs. 1 & 2

B5

B

B5/A

B5

B5/A

N.C.



f let ring throughout



B A E A5 B5 A5 G5 D5 1. E

Loud, I want to hear it loud. Don't want no com - pro - mise. _

2. E B5 A5 E A

I love it. Loud, I want to hear it loud. _

B5 A5 E N.C. B5 A E A

Right be - tween the eyes. _ Loud, I want to hear it loud. Don't

B5 A5 D5 G5 G 1/2

want no com - pro - mise. _

Gtr. 2 E5 3fr

Gtr. 1

Interlude

A5 D5 C5 D A5

Ay, _____ yeah. _ Ay, _____ yeah. _

Gtrs. 1 & 2

D5/A D5 C5 D5 A5

Ay, _____ yeah. _ Ay, _____ yeah. _

A5 D5 C5 D5 A5

Ay, _____ yeah. _ Ay, _____ yeah. _

D D5 C5 D5

Ay, _____ yeah. _ Ay, _____ yeah. _

it up.)

(cont. in slashes)

Guitar Solo

B5

B5/A

B5

B5/A

B5

B5/A

G

G5 D

A5

Gtrs. 1 & 2

Gtr. 3

full w/bar full full w/bar full full full grad. dive w/bar

7 9 9 12 10 12 (10) 12 9 11 7 9 (7) 9 5 7 (5) 7 5 (3) 5

Verse

Gtr. 3: w/Fill 1

B5

B5/A

(Gtr. 3 tacet)

B

B5/A

Head - line, jun - gle is the on - ly rule. Front page, roar of the na - tion cool.

Gtrs. 1 & 2 (slash notation cont.)

let ring throughout

B

B/A

G5 D5

A5

Turn it up. This is my at - ti-tude. Take it or leave it. _____

Fill 1

Gtr. 3 (overdub)

mf slow dive w/bar

T
A
B 2 2 2

Chorus

B5 A5 E A5 B5 A5 E5 N.C.
(3rd time begin fade)

Loud, I want to hear it loud. Right be - tween the eyes. (I love it.)

B5 A E A5 B A5 G5 D5

Loud, I want to hear it loud. Don't want no com - pro - mise.

1., 2., 3., 4. 5. E N.C. Outro A5 D5

I love it. Ay, yeah. (Yeah.)

pp *mf*

Reverse fade

C D5 A5 D5 Fade out Play 8 times

Ay, yeah. Oh yeah. Ay, yeah.

I Stole Your Love

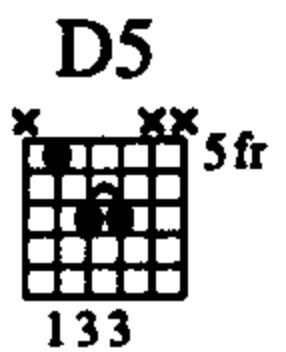
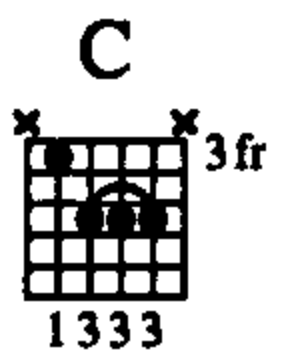
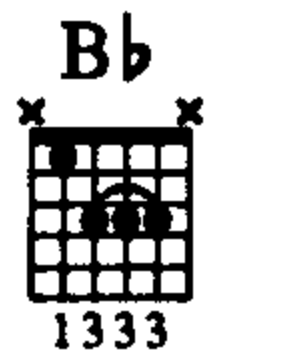
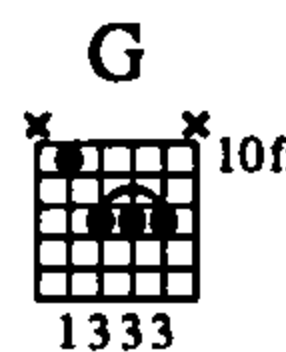
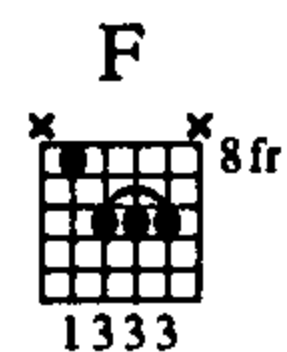
Words and Music by Paul Stanley

Tune Down 1/2 Step

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭



Intro

Fast Rock ♩ = 216

End Rhy. Fig. 1

Rhy. Fig. 1 D5 N.C. D7 N.C. D5 N.C. D7 N.C. F D5 N.C. D7 N.C. D5 N.C. B♭5 C5

Gtr. 1

mf (distortion) let ring -

(cont. in slashes)

D5 N.C. D7 N.C. D5 N.C. D7 N.C. F D5 N.C. D7 N.C. D5 N.C. B♭5 C5

let ring -

Verse

Rhy. Fig. 2

F G CVIII

Gtr. 1

1. I re - mem - ber the day that we met. I need - ed some - one, you -
2. You nev - er stopped run - ning a - round. You picked me up, and -

End Rhy. Fig. 2 Gtr. 1: w/Rhy. Fig. 1

D5 N.C. D7 N.C. D5 N.C. D7 N.C. F

need - ed some - one too, you would still put me down.

Gtr. 1: w/Rhy. Fig. 2

D5 N.C. D7 N.C. D5 N.C. B♭5 C5 F

yeah. You Spent the time tak - ing
were the girl that no -

G C G

all you could get. Giv - ing your self was some - thing you nev - er
bod - y could own. Stay ____ for a while, and ____ you would leave me a -

Gtr. 1: w/Rhy. Fig. 1, 1st 3 bars

Gtr. 1: w/Rhy. Fill 1

D5 N.C. D7 N.C. D5 N.C. D7 N.C. F D5 N.C. D7 N.C. D5 N.C. Bb5 F5

could ____ do. ____ The
lone. ____

Pre Chorus

Bb

C

things in my heart play ____ with my head. I've ____ got to laugh when I
I'm some-thing diff - 'rent, ain't ____ like the rest. I ____ know that we'll find ____

D5

think of the things you said. 'Cause
____ out you're fail - ing your ____ test. }

*Slap back from delay

Chorus

D5 N.C. D7 N.C. D5 N.C. D7 N.C. F5 D5 N.C. D7 N.C. D5 N.C. D7 N.C. F5

I stole ____ your love. Stole ____ your

Rhy. Fig. 3

Gtr. 1

f (distoriton)

let ring -> let ring -> let ring -> let ring ->

0 0 0 2 5 0 0 0 0 2 5 10 10 10 10 8

Rhy. Fill 1

Gtr. 1

T A B

0 0 0 2 5 10 10 10 8

B \flat sus2 Csus2 C5 D5 N.C. D7 N.C. D5 N.C. D7 N.C. F5

love. Ain't nev-er gon-na let you go. ———

let ring ——— let ring ——— let ring — let ring —

End Rhy. Fig. 3

Gtr. 1: w/Rhy. Fig. 3

D5 N.C. D7 N.C. D5 N.C. D7 N.C. F5 D5 N.C. D7 N.C. D5 N.C. D7 N.C. F5

(I Oh yeah. stole — your love. stole — your love. ——— Stole — your

To Coda ⊕

B \flat sus2 Csus2 C5 D5 N.C. D7 N.C. D5 N.C. D7 N.C. F5

I love.) stole — your love. ——— 2. Gui - tar.

Guitar Solo

Gtr. 1: w/Rhy. Fig. 1, 3 3/4 times, simile

D5 N.C. D7 N.C. D5 N.C. D7 N.C. F D5 N.C. D7 N.C. D5 N.C. B \flat 5 C5

(distortion) 1 1/2 1/2

*Hammer on from F to G note before bending a half step.

D5 N.C. D7 N.C. D5 N.C. D7 N.C. F D5 N.C. D7 N.C. D5 N.C. B \flat 5 C5

3 10

D5 N.C. D7 N.C. D5 N.C. D7 N.C. F 15ma P.H. loco

full 10

D5 N.C. D7 N.C. D5 N.C. Bb5 C5

D5 N.C. D7 N.C. D5 N.C. D7 N.C. F

D5 N.C. D7 N.C. Gtr. 1: w/Rhy. Fill 2 D5 D.S. al Coda

* slap back from delay.

⊕ Coda

Chorus

Gtr. 1: w/Rhy. Fig. 3

D5 N.C. D7 N.C. D5 N.C. D7 N.C. F5 D5 N.C. D7 N.C. D5 N.C. D7 N.C. F5

D5 N.C. D7 N.C. D5 N.C. D7 N.C. F5 D5 N.C. D7 N.C. D5 N.C. D7 N.C. F5

Rhy. Fill 2 Gtr. 1



Photo by JOSEPH SIA

Words and Music by Paul Stanley, Desmond Child and Vini Poncia

Moderate Rock ♩ = 132

N.C.

(Gtr. 1 cont. in slashes)

2fr

P.M

211

Gtr. 1

Gtr. 2 P.M.

mf (distortion)

10 8 10 10 8

9 9 9 9

End Rhy. Fig. 1

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for piano, voice, and guitar. The piano introduction features a repeating eighth-note pattern. The vocal melody is in G major and includes lyrics like "Mm, yeah." and "Hello." The guitar accompaniment includes a 7/7 chord progression.

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Esus4 Em Esus4 Em Asus4 Am Em

Gtr. 3

mf (distortion)

D Esus4 Em Esus4

Do do do do do —

Rhy. Fig. 2

full P.H. 1/2

(Gtr. 3 tacet)

Gtr. 1: w/Rhy. Fill 1

Em Asus4 Am Asus4 Am

do do do do do do do do do do do do.

10 8 7 5 7 7 5

Gtr. 1: w/Rhy. Fig. 1

Esus4 Em Esus4 Em Asus4 Am Em D

Do do do do do do do do do do do do do do do do. 1. To.

End Rhy. Fig. 2

10 8 10 10 8 7 5 8 8 7 7

Verse

Rhy. Fig. 4

B

⑤

2fr

End Rhy. Fig. 4

Gtr. 1

P.M. - - - - -

night night. I want to give it all to you. I want to see it in your eyes.

Rhy. Fig. 3

8 8 8 8 8 8 8 8

Rhy. Fill 1

Gtr. 1

P.M. - - - - -

T
A
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

G
 In the dark - ness
 Feel the mag - ic.

12
 12
 12
 10

4
 4
 4
 2

there's so much I want to do. And to - night.
 There's some - thing that drives me wild. And to - night.

End Rhy. Fig. 3

[illegible]

B

Gtrs. 1 & 2: w/Rhy. Fill 2

A

3

made for you,
made for me,

and girl you were made for me.
and girl I was made for you.

[illegible]

Chorus

Gtr. 2: w/Rhy. Fig. 2

Gtr. 1: w/Rhy. Fig. 1, 1st 3 bars

Gtr. 1: w/Rhy. Fill 1

Esus4 Em Esus4 Em Asus4 Am Asus4 Am

I was made for lov - ing you, ba - by. You were made for lov - ing me. ____ And

Gtr. 1: w/Rhy. Fig. 1

Esus4 Em Esus4 Em Asus4 Am Esus4 D

I can't get e - nough _ of you, ba - by. Can you get e - nough _ of me? ____ 2. To -

Gtr. 2: w/Rhy. Fig. 2

Gtr. 1: w/Rhy. Fig. 1, 1st 3 bars

Gtr. 1: w/Rhy. Fill 1

Esus4 Em Esus4 Em Asus4 Am Asus4 Am

1. I was made for lov - ing you, ba - by. You were made for lov - ing me. ____ And

2. I was made. You were made. I

Gtr. 1: w/Rhy. Fig. 1

Esus4 Em Esus4 Em Asus4 Am Esus4 D To Coda

I can give it all ____ to you, ba - by. Can you give it all ____ to me? ____
can't get e-nough. No, I can't get e-nough.

Bridge

Rhy. Fig. 5

C

5

3fr

Gtr. 1

P.M. -

Gtr. 2

Oh. ____

D

5fr

B

4

9fr

A End Rhy. Fig. 5

7fr

Gtr. 1

Can't get e - nough. _

Am Am(add9) D

Oh.

Em D Am Am(add9)

I can't get e - nough. Oh.

let ring - - - - - let ring -

D Em D Am Am(add9)

I can't get e - nough.

let ring - - - - - let ring -

D A B

5fr open 2fr

Gtr. 1 P.M.

mp mf

8va loco
P.H.

Let ring

full

1/2

P.H.

full (hold bend)

Pitch: D

erlude

Gtr. 2: w/Rhy. Fig. 2

Gtr. 1: w/Rhy. Fig. 1, 1st 3 bars

Gtr. 1: w/Rhy. Fill 1

Esus4 Em Esus4 Em Asus4 Am Asus4 Am

Do do do do do ____ do do do do do do do do ____ do do. ____

(Gtr. 3 tacet)

Gtr. 1: w/Rhy. Fig. 1

Esus4 Em Esus4 Em Asus4 Am Esus4 D D.S. al Coda

Do do do do do ____ do do do ____ do do do do do do ____ do do. ____

Coda

Chorus

Gtr. 2: w/Rhy. Fig. 2

Gtr. 1: w/Rhy. Fig. 1, 1st 3 bars

Esus4 Em Esus4 Em

I was made for lov - ing you, ba - by.

Asus4 Am Asus4 Am Gtr. 1: w/Rhy. Fill 1 Gtr. 1: w/Rhy. Fig. 1 Esus4 Em Esus4

You were made for lov - ing me. ____ And I can't get e - nough.

Em Asus4 Am Esus4 D

____ of you, ba - by. Can you get e - nough ____ of me? ____

Fade out

Words and Music by Paul Stanley and Vincent Cusano

Moderate Rock ♩ = 120

Yeah, — yeah.

D/A

Don't wan - na wait till you know me bet - ter.
2. Don't need to wait for an in - vi - ta - tion.

Let's just be glad for the
You got - ta live like you're

Rhy. Fill 1
Gtrs. 1 & 2

D/A A N.C. D/A A N.C. *G/A

time to - geth - er.
on va - ca - tion.

(P.M.) P.M. P.M.

*Bass plays A

Pre Chorus

G D/A

Life's such a treat and it's time you taste it.
There's some - thing sweet you can't buy with mon - ey.

Lick

A N.C. D/A A N.C. *G/A

it up. Woa. Lick it up. There ain't no rea - son on
It's all you need so be -

P.M. P.M.

*Bass plays A

F5 G5 N.C.

earth to waste it.
lieve me hon - ey. } It ain't a crime to be good to your - self. —

12

Chorus

D/A A N.C. D/A A N.C. G D A N.C.

Lick it up. Lick — it up. Ah, ah, ah. It's on - ly right - now.

Rhy. Fig. 1 End Rhy. Fig. 1

P.M. — — — — — P.M. — — — — — P.M. — — — — —

w/Rhy. Fig. 1, 2 3/4 times w/Rhy. Fill 2, 2nd & 3rd time

D/A A N.C. D/A A N.C. G D A N.C.

Lick it up. Lick — it up. Ah, ah, ah. Ooh, yeah. — — — — —

w/Rhy. Fill 2, 2nd & 3rd time

D/A A N.C. D/A A N.C. G D A N.C.

Lick it up. Lick — it up. Ah, ah, ah. Come on, come on.

To Coda ⊕

w/Rhy. Fill 3, 1st & 2nd times
w/Rhy. Fill 2, 3rd time

D/A A N.C. D/A A N.C. G D A

Lick it up. Lick — it up. Ah, ah, ah. Ooh. }
2. Come on. — — — — —

Rhy. Fill 2
Gtrs. 1 & 2

Rhy. Fill 3
Gtrs. 1 & 2

Bridge

D/F# G5 D/F# G5 A N.C. D/F# G5 D/F# G5 A N.C.

It's on - ly right - now. It's on - ly right now.

Rhy. Fig. 2 End Rhy. Fig. 2

P.M. P.M.

Rhy. Fig. 2

D/F# G5 D/F# G5 A N.C. D/F# G5 D/F# G5 A N.C.

Ooh yeah, ooh yeah, ooh yeah, — ooh yeah. Yeah, — yeah. —

Interlude

*G/A D/A N.C. A N.C. G/A D/A N.C. A N.C.

let ring — let ring — P.M. let ring — let ring — P.M.

w/chorus

*Bass plays A

G/A D/A N.C. A N.C. G/A D/A N.C. E

let ring — let ring — P.M. let ring — let ring —

D.S. al Coda

Oh. Woa.

steady gliss.

N.C.

Coda

Chorus w/Rhy. Fig. 1, 1st 3 bars w/Rhy. Fill 2

D/A A N.C. D/A A N.C. G D A N.C.

Lick it up. Lick — it up. Ah, ah, ah. Yeah, yeah, — yeah.

Fade out

Love Gun

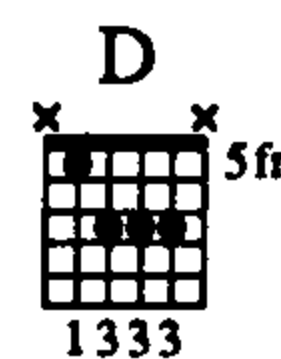
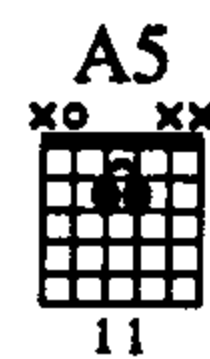
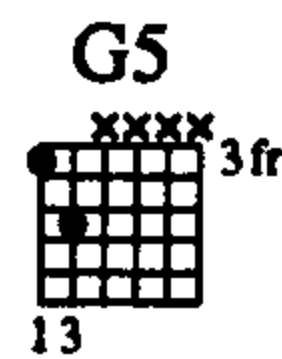
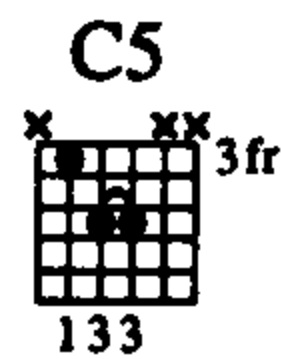
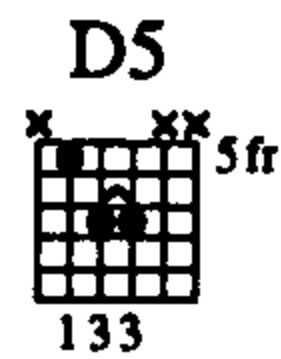
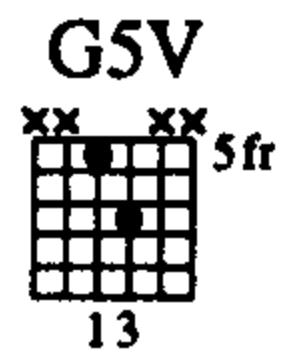
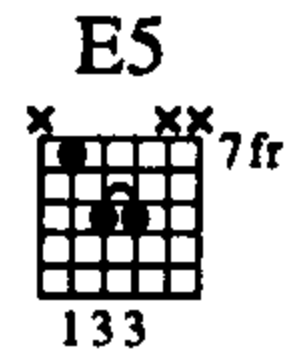
Words and Music by Paul Stanley

Tune Down 1/2 Step

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭



Intro

Fast rock shuffle ♩ = ♩³ = 152

Intro

Gr. 2 *f* E5 3 Rhy. Fig. 1A

Gr. 1 *f* Rhy. Fig. 1

TAB

G5V A5VII G5V D5 C5 D5 E5 3 D5 E5

TAB

G5V A5VII G5V D5 C5 D5 E5 3 D5

End Rhy. Fig. 1A

End Rhy. Fig. 1

TAB

Verse

Rhy. Fig. 2

E5

G5V

D5

E5

G5V

G5

1. I real - ly love you, ba - by. I love what you've got.
2. You can't for - get me, ba - by. Don't try to lie. (Gtr. 1 tacet)

C5

D5

E5

End Rhy. Fig. 2

Let's get to - geth - er; we can get hot.
You'll nev - er leave me, ma - ma, so don't try.

Gtr. 2 w/Rhy. Fig. 2

Rm7

N.C. G5

D5

E5

N.C. G5

D5

No more to - mor - row, ba - by. Time is to - day.
I'll be a gam - bler, ba - by. Lay down the bet.

C5

D5

Em7

Girl, I can make you feel o. - k.
We get to - geth - er ma - ma. You'll sweat.

Pre Chorus

A5 D E5

No place for hid - ing, ba - by. No place to run.

A5 D E5

You pulled the trig - ger of my love

Chorus

Gtrs. 1 & 2: w/Rhy. Fig. 1 & 1A

E5 G5 A5 G5 D5 C5 D5 E5 D5

gun. Love gun. Love

gun. Love gun. Love

Gtrs. 1 & 2: w/Rhy. Figs. 1 & 1A

E5 G5 A5 G5 D5 C5 D5 E5 D5

Love gun.

Love gun.

Rhy. Fig. 3

End Rhy. Fig. 3

[illegible]| trs. 1 & 2: w/Rhy. Fig. 3 | |

The musical notation for the guitar solo in 'Sweet Home Alabama' is shown on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The solo starts with a triplet of eighth notes (E5, F#, G#) followed by a triplet of eighth notes (A, B, C). This is followed by a triplet of eighth notes (D, E, F#) and a triplet of eighth notes (G, A, B). The solo continues with a triplet of eighth notes (C, D, E) and a triplet of eighth notes (F#, G, A). The notation includes various musical symbols such as triplets, eighth notes, and a key signature change.

Gtrs. 1 & 2: w/Rhy. Fig. 1 & 1A, 3 times

Gun. 1 & 2: w/ Rhy. Fig. 1 & 1A, 3 times

E5 G5 A5 G5 D5 C5 D5 E5 D5

gun. Love gun. Love

(Love gun. Love)

(8va)

P.H. loco

full full full full (14) 12 14

Sounding: (E) F#

E5 G5 A5 G5 D5

gun. Love

full 12 12 12 12 15 12 14 12 15 12 12 12 15 12 14 12 15 12

C5 D5 E5 D5

gun. gun.

full 12 12 12 12 15 12 14 12 15 12 12 12 15 12 14 12 15 12

E5 G5 A5 G5 D5

Love. Love

full 12 12 12 12 15 12 14 12 15 12 12 12 15 12 14 12 15 12

C5 D5 E5 D5

gun. Love

full 12 12 12 12 15 12 14 12 15 12 14 12 14 12 14 12 11

E5 G5 A5 G5 D5 C5

gun. Love

Love gun.

D5 E5 D5 E5 G5 A5 G5 D5

Love gun. Love

8va

3 3 3 3

15|12 14 12 14 12 15 12 15 12 15 12 14|11 12 14

C5 D5 E5 D5 E5

gun. Love gun. Love

(8va)

3 3 3 3

19|12 17 20|12 17 20|12 19 20|12 17 19 17 19|11 16 14

G5 A5 G5 D5 C5 D5 E5 D5 Fade out

gun. Love...

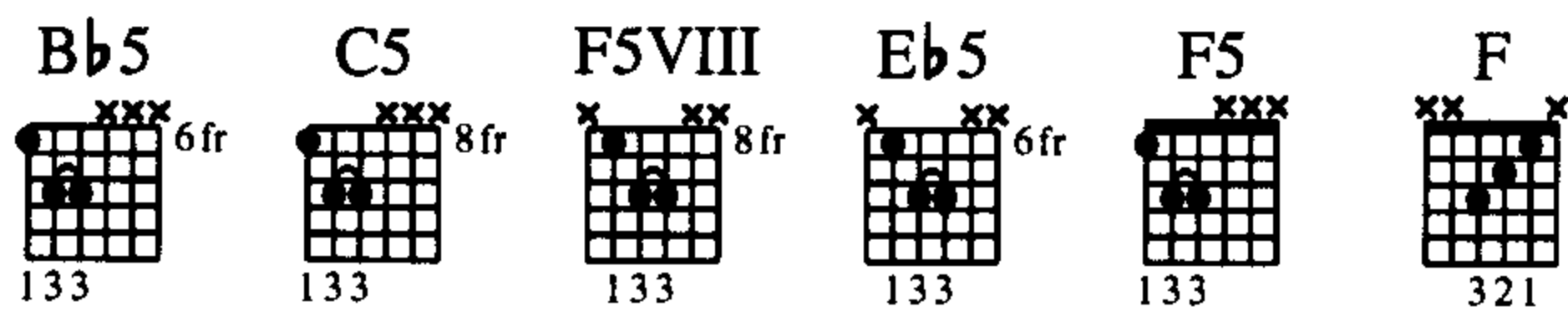
(8va)

3 3 3 3

15|12 14 12 14 12 15 12 15 12 15 12 14|11

Parasite

Words and Music by Ace Frehley



Intro

Moderate Rock ♩ = 126

Riff A

Gtr. 1

N.C.

End Riff A

f (distortion)

T
A
B

1 2 3 3 3 3 1 2 3 3 x x 1 2 3 3 3 3 1 2 3

Gtr. 1: w/Riff A, 2 times

Gtrs. 1 & 2: w/Riff A, 1 1/2 times

Gtrs. 1 & 2: w/Rhy. Fill 1

G5

4 3

1. She'll
2. I

Verse

B \flat G5 F5 B \flat G5 F5 A \flat

al - ways be there trying _____ to grab a hold.
do, do wan - na, have _____ to get a - way.

Rhy. Fig. 1

T
A
B

1 2 3 3 3 3 1 2 3 3 3 3 1 2 3 3 3 3 1 2 3

Rhy. Fill 1

Gtrs. 1 & 2

T
A
B

1 2 3 3 3 3 1 2 3 3 3 3 1 2 3 3 3 3 1 2 3

N.C. G5

She
I

End Rhy. Fig. 1

Gtrs. 1 & 2: w/Rhy. Fig. 1, 1 1/2 times

B \flat G5 F5 B \flat G5 F5 A \flat N.C.

thought she knew me, but — she did - n't know.
told her things I did - n't want to say.

G5 B \flat G5 F5 B \flat G5 F5 A \flat

That I was set on want - ing her to go
I'm hu - man and I hope — she'll un - der - stand,

Gtr. 1: w/Riff A (2 times)

N.C. (cont. in slashes)

home. }
yeah. }

Chorus

B \flat 5 C5 F5VIII E \flat 5 F5VIII E \flat 5 B \flat 5 C5 F5 E \flat 5 3

Gtrs. 1 & 2

Par - a - site la - dy. — Par - a - site — eyes. —

B \flat 5 C5 F5VIII E \flat 5 F5VIII E \flat 5 B \flat 5 1. C5 F5 E \flat 5 3

Par - a - site la - dy. — No need to — cry. —

2.

B \flat 5 C5 F5 F steady gliss. (Gtrs. 1 & 2 cont. in staff)

Gtr. 1 dive w/bar

No need to — cry. —

Interlude

Gtr. 3: w/Fill 1, 2nd time only
End Riff B

Riff B
Gtrs. 1 & 2 N.C.

Guitar Solo

Gtr. 1 & 2: w/Riff B, 4 times
Gtr. 3 N.C.

Fill 1

Gtr. 3 8va

Outro

Gtr. 1: w/Riff A, 2 times

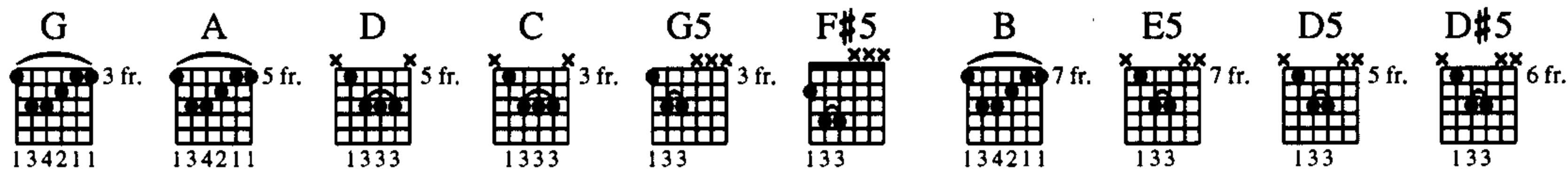
Gtrs. 1 & 2 N.C.



Photo by CHRIS WALTER

Rip It Out

Words and Music by Ace Frehley, Sue Kelly and Larry Kelly



Intro

Moderately Fast Rock ♩ = 144

(E mixolydian)

Rhy. Fig. 1

Gtrs. 1 & 2

E N.C. D5 N.C. C#5 N.C. A5 B5 A5 B5 N.C.

E N.C. D5 N.C. C#5 N.C. A5 B5 N.C. A5 B5

1. Now I know.

End Rhy. Fig. 1

Verse

Gtrs. 1 & 2: w/Rhy. Fig. 1, 2 times

E N.C. D5 N.C. C#5 N.C. A5 B5

sad, you've been cheat - in' and ly - in' all the time.

I'm not glad to be with you to day.

A5 B5 N.C. E N.C. D5 N.C. C#5 N.C. A5

I did - n't know you were gon - na be so un

And it's bad, 'cause I can't stop the pain day by

B5 A5 B5 E N.C.

kind. I've been try - ing just to find

day. If I knew how to stop

D5 N.C. C#5 N.C. A5 B5 A5 B5 N.C.

— out how we went wrong. But I know.
— you, I don't think I'd try. I think it's

E N.C. D5 N.C. C#5 N.C. A5 B5 A5 B5

— bet-ter that I can't trust you, girl, an - y - more.
— if we just part and don't say good - bye.

Gtr. 1 G A

Gtr. 2 (Gtr. 2 cont. in slashes)

Chorus
Rhy. Fig. 2 (D Mixolydian) End Rhy. Fig. 2 Gtrs. 1 & 2: w/Rhy. Fig. 2, 3 times

D C G5 F#5 G5 D C G5 F#5 G

Rip it out; take my heart. She want-ed it from the start. You

To Coda

D C G5 F#5 G5 D C G5 F#5 G5

got it now, so good-bye. So rip it out; watch me cry.

Gtrs 1 & 2: w/Rhy. Fill 1, 2nd time only

1.

A B E5 B

Gtr. 1

Gtr. 2

I hope you suffer.

2. It's so

Interlude

2. B D5 D#5

1. 2.

E5 D5 D#5 E5 D5 D#5

steady gliss.

pick slide

full

Rhy. Fill 1

Gtrs. 1 & 2 A

Gtr. 1

Gtr. 2

TAB

Guitar solo

Gtr. 1: w/Rhy. Fig. 1, 2 times

Gtr. 2

E N.C. D5 N.C. C#5 N.C. A5 B5 A5 B5 N.C.

full full full full full full full full full

15 15 15 (15) 15 (15) 15 (15) 12 14 12 14 14 (14) 12 12 12

E N.C. D5 N.C. C#5 N.C. A5 B5

8va

full full 1/2 full 1/2 full full full full

15 15 (15) 12 15 12 14 12 15 (15) 15 15 15 15 15 17 17 17

A5 B5 (8va) loco E N.C.

1/2 full full full full full

(17) 17 (17) 14 12 12 12 15 15 (15) 0 4 2 0 4 4 2 0

D5 N.C. C#5 N.C. A5 B5

3 3 6 6

4 4 2 0 4 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 0 4 7 5 (7) 0 7

A5 B5 N.C. E N.C. D5 N.C. C#5 N.C. A5

3 3 3

full full full full full full full full full full full full full 1/2 1/2 1/2

11 9 12 10 11 12 12 12 15 15 15 15 15 15 15 15 15 15 15 15 15 15 12 (12)

B5 A5 B5 D.S. al Coda

8va

Gtr. 3

full full full full full

21 19 19 22 19 22 21 19 19 22 19 22 22 22 (22) (22)

⊕ Coda

Chorus

Gr. 1: w/Rhy. Fig. 2, 4 times

D C G5 F#5 G5

Rip it out; take my heart. She

Gr. 2

8va P.H. loco

full full P.H. full

12 10 10 13 10 13 (13) 10 13 10 12 10 12 (12) 10 12 10 12 10

sounding: D E

D C G5 F#5 G5

want - ed it from the start. You

full full

12 12 10 13 10 13 13 10 13 10 12 12 10 10 10 8

D C G5 F#5 G5

got it now, so good - bye. So

full full full full

12 10 10 13 10 13 10 13 10 12 13 (13) 13 13 13 (13)

(8)

D C G5 F#5 G5

rip it out; watch me cry.

full full

12 10 10 13 10 13 (13) 13 12 10 13 12 10 12 11 10 12 11 10

Outro

Gtr. 1: w/Rhy. Fig. 2, 3 times

D C G5 F#5 G5

Rip it out.

hold bend

full

12 10 13 10 13

13 13

D C

Rip it out.

6 6 6 6

13 13

G5 F#5 G5

6 6 6 6

13 13

D C G5 F#5 G5

Rip it out.

P.H.

full

13 10 12 (12) 12 12 12 12 12 12 (12) 10 12 (12) 10

Fade out

Rock And Roll All Nite

Words and Music by Paul Stanley and Gene Simmons

Tune Down 1/2 Step

- ① - E♭ ④ - D♭
② - B♭ ⑤ - A♭
③ - G♭ ⑥ - E♭

Intro

Anthem Rock ♩ = 138

Chords: Dsus4, D, Dsus4, D, A, E

Gr. 1 (drums) 2

let ring - - - -

Gr. 2 2

let ring - - - -

Esus2 E6 E5 A E Esus2 E6 A

let ring - - - -

let ring - - - -

Verse

E Esus2 E6 A E Esus2 E6 D

1. You show us ev-ery - thing you've got. — You keep on danc-ing and the room gets hot.
 2. You keep on say-in' you'll be mine for a - while. — You're look-ing fan - cy and I like your style.

let ring — — — — —

let ring — — — — —

let ring — — — — —

let ring — — — — —

Dsus2 D6 E Esus2 E6 Dsus4 D Dsus4 D A

You drive us wild; — we'll drive you cra - zy. —
 And you drive us wild; — we'll drive you cra - zy. —

let ring — — — — —

E Esus2 E6 A E Esus2 E6 D

And you say you wan-na go for a spin. — The par-ty's just be-gun; we'll let you in.
 And you show us ev - ery - thing you've got. — Oh ba-by, ba-by, that's quite a - lot.

let ring — — — — — let ring — — — — —

let ring — — — — — let ring — — — — — let ring —

Dsus2 D6 E Esus2 E6 Dsus4 D Dsus4 D E F

You drive us wild; — we'll drive you cra - zy. }
 And you drive us wild; — we'll drive you cra - zy. }

let ring — — — — —

Pre-Chorus

F# F G G# G G# A
 You keep on shout - in', you ____ keep on shout - in'.
 1. Come on.
 2. I can't hear ya.

Chorus

Chorus

wan-na rock and roll — all night, — and par - ty ev - ery day.

D D6 D E E6 E E6 E

P.M. — — — — —

A D D6 D E E6 E E6 E

I wan-na rock and roll ___ all night _____ and par-ty ev - ery day.

P.M. - - - - -

A N.C.

I wan-na rock and roll ___ all night _____ and par-ty ev - ery day.

(Drums & Vocals)

I wan - na rock and roll — all night — and par - ty ev - ery day.

Dsus4

D

Dsus4

D

A

Guitar solo

A6

A5

A6

E

Full guitar solo section with chords Dsus4, D, Dsus4, D, A, A6, A5, A6, E. Includes fretboard diagrams for guitar and bass.

E6

E5

E6

A

A6

A5

E

E6

E5

E6

D

Second guitar solo section with chords E6, E5, E6, A, A6, A5, E, E6, E5, E6, D. Includes fretboard diagrams for guitar and bass.

D6

D5

D6

E

E6

E5

E6

E

Dsus4

D

Dsus4

DDsus4 A

Third guitar solo section with chords D6, D5, D6, E, E6, E5, E6, E, Dsus4, D, Dsus4, D, Dsus4, A. Includes fretboard diagrams for guitar and bass.

Chorus

Chorus

wan-na rock and roll _ all night _ and par-ty ev - ery day.

D D6 D E E6 E E6 E

P.M. - - - - -

I wan-na rock and roll _ all night _ and par-ty ev - ery day.

A D D6 D E E6 E E6 E

P.M. - - - - -

(both gtrs. tacet 2nd time)

A

N.C.

I wan-na rock and roll all night and par-ty ev-ery day.

The first system contains a vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics are "I wan-na rock and roll all night and par-ty ev-ery day." Below the vocal line are two guitar staves. The first guitar staff has a treble clef and a key signature of two sharps, with a long note held across the first two measures. The second guitar staff has a bass clef and a key signature of two sharps, with a long note held across the first two measures.

Outro

Dsus4

D

Dsus4

D (E) F

Fsus4

F

G

Gsus4 G

Gsus4

P.M. - - - - -

The second system continues the musical score. It features a vocal melody in treble clef and two guitar staves. The guitar staves include fret numbers (10, 11, 12, 13, 14) and a "P.M." (Palm Mute) instruction. The first guitar staff has a treble clef and a key signature of two sharps. The second guitar staff has a bass clef and a key signature of two sharps.

N.C.

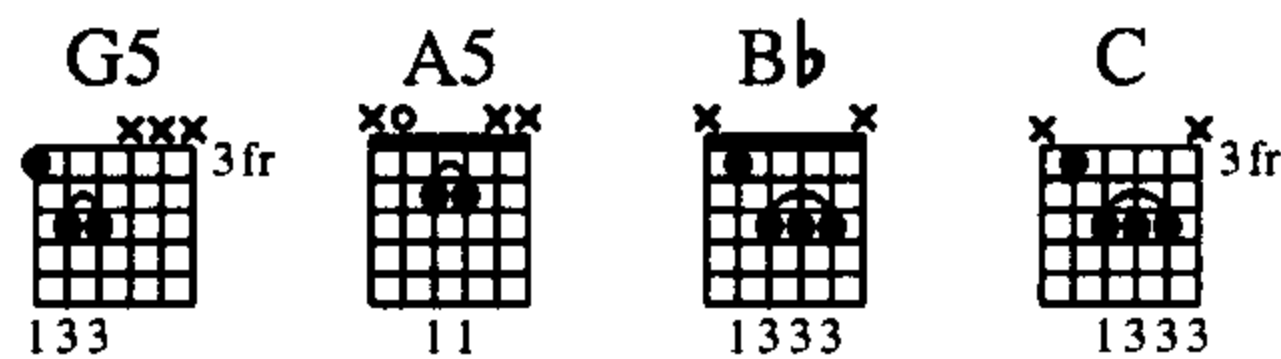
A

1/2 full 3 1/2 1/4

The third system continues the musical score. It features a vocal melody in treble clef and two guitar staves. The guitar staves include fret numbers (7, 5, 3, 2, 1) and dynamics (1/2 full, 1/4). The first guitar staff has a treble clef and a key signature of two sharps. The second guitar staff has a bass clef and a key signature of two sharps.

She

Words and Music by Gene Simmons and Steve Coronel



Prelude
Moderately ♩. = 92

Gtrs. 1 & 2 (composite parts)
Dm Dm(add6) Dm7 Dm(add6) Dm Dm(add6) Dm7 Dm(add6)

pp let ring—
(acoustic)

First system of musical notation for the guitar prelude. It features a treble clef, a 12/8 time signature, and a key signature of one flat. The notation includes a melodic line with eighth notes and a bass line with fingerings (5, 6, 7, 6, 7, 6, 7, 6, 7) and a 'let ring' instruction.

Am Am(add9) Am Am(add9) Am Am(add9) Am Am(add9)

let ring—

Second system of musical notation for the guitar prelude. It continues the melodic and bass lines with fingerings (5, 5, 7, 5, 8, 5, 7, 5, 5) and a 'let ring' instruction. The system ends with a 'mf' dynamic marking.

Dm Dm(add6) Dm7 Dm(add6) Dm Dm(add6) Dm7 Dm(add6)

let ring—

Third system of musical notation for the guitar prelude. It continues the melodic and bass lines with fingerings (5, 6, 6, 7, 6, 8, 6, 7, 6, 7) and a 'let ring' instruction.

Am Am(add9) Am Am(add9) Am Am(add9) Am Am(add9)

let ring—

Fourth system of musical notation for the guitar prelude. It continues the melodic and bass lines with fingerings (5, 5, 7, 5, 8, 5, 7, 5, 5) and a 'let ring' instruction.

C Csus4 Csus2 Csus4(add6) G Gsus4(add6) Gsus2 Gsus4(add6)

Gtr. 1 let ring—

Gtr. 2 let ring—

Fifth system of musical notation for the guitar prelude. It features a treble clef and a 12/8 time signature. The notation includes a melodic line with eighth notes and a bass line with fingerings (8|12, 8|13, 9|12, 13, 12, 10|15, 13, 12, 19, 8, 10, 19, 12) and a 'let ring' instruction. The system ends with a 'mf' dynamic marking.

*Gtr. 2 tabbed on left,
Gtr. 1 tabbed on right

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Am Amsus(add9) Am Amsus(add9) Am Amsus(add9) Am Amsus(add9)

let ring

C Csus4(add6) Csus2 Csus4(add6) G Gsus4(add6) Gsus2 Gsus4(add6)

let ring

F Fsus4(add6) F5 Fsus4(add6) G Gsus4(add6) Gsus2 Gsus4(add6)

let ring

Am Amsus(add9) Am Amsus(add9) Am Amsus(add9) Am Amsus(add9) Am

let ring

(Gtrs. 1 & 2 tacet)

2nd Intro
Moderate rock ♩ = 84

G5

Gtr. 4

f

f (distortion)

G ⑥ 15fr

§ § G5

Gtrs. 3 & 4

The image shows the musical notation for guitar parts 3 and 4, measures 1 and 2. The notation is written on a single staff with a treble clef and a key signature of one flat (Bb). The melody consists of eighth and quarter notes, with a sharp sign (#) indicating a sharp note. The fretboard diagram below the staff shows the fingerings for each note: measure 1 has frets 3, 4, 5, 3, 5, 3, 5, 3; measure 2 has frets 5, 3, 5, 3, 5, 3, 5, 3, 5, 3.

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody of eighth and sixteenth notes, ending with a repeat sign. The bottom staff is a bass clef and contains a bass line with numbers 1 through 5 indicating fingerings for the notes.

G5

N.C.

Svar

(Gtr. 5 tacet)

8va

(Gtr. 5 tacet)

15

*Play 1st time only

Rhy. Fig. 1

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a melody with eighth and quarter notes, including a triplet of eighth notes. The bottom staff is a bass clef with a key signature of one flat and a 3/4 time signature. It contains a bass line with eighth and quarter notes, including a triplet of eighth notes. The system is divided into two measures by a bar line.

GS

N.C.

[illegible]

No one real - ly knows. _
does - n't real - ly know. _

**The
End Rhy. Fig. 1**

End Rhy. Fig. 1

*Gtr. 3 only slides to A

G5 N.C. G5 N.C.

En - chant - ed star - light.
pow - ers are with - in her

Nev - er go - ing home...
as she takes off her clothes...

Chorus

A5

Gtr. 4

I know she's go - ing down, go - ing. Ev - ery - bod - y knows...

Gtr. 3 (Play simile 2nd and 3rd times)

To Coda ⊕ G5

C C# D F D C C# D F D

⑤ ④ ⑤ ④ ⑤ ④ ⑤ ④ ⑤

3fr 4fr 5fr 3fr 5fr 3fr 4fr 5fr 3fr 5fr

She's so good.

full let ring—

Rhy. Fill 1
Gtr. 3 & 4

T
A
B

3 4 5 3 5 3 4 5 3 5

(Gtr. 4 cont. in staff)

C C# D F D C C# D F D
 ⑤ 3fr 4fr 5fr ④ 3fr ⑤ 5fr ③ 3fr 4fr 5fr ④ 3fr ⑤ 5fr

Interlude

Gtrs. 3 & 4 G5 C5/G Gm7 G5 C5/G Gm7 N.C. (Gm7) N.C. (C5/G) (Gm7) N.C. (Gm7)

*Notes in parenthesis are played by Gtr. 3 only.

N.C.

(Gtr. 4 cont. in slashes)

G5 Bb C

Rhy. Fig. 2A

End Rhy. Fig. 2A

F G F G F G F G Bb C
 ④ 3fr 5fr 3fr 5fr 3fr 5fr 3fr 5fr

Gtr. 4

Rhy. Fig. 2 End Rhy. Fig. 2

Guitar Solo

Gtrs. 3 & 4: w/Rhy. Figs. 2 & 2A, 4 times

N.C.

B \flat C

8va

Gtr. 5

Gtr. 6

(8va) N.C.

B \flat C

loco N.C.

B \flat C

N.C.

8va

B \flat C
(Gtrs. 3 & 4 tacet)

6

full full full full

6

full full full full

Breakdown
N.C.

Do - ing well for oth - ers. She

Gtrs. 5 & 6

1/2 1/4 1/4

does - n't real - ly know... The

P.H. 1/4

pow - ers are with - in — her as

P.H. — — — — —

P.H. — — — — —

she takes off her clothes. _

P.H. — — — — —

P.H. — — — — —

(Gtrs. 5 & 6 tacet)

⊕ **Coda**

G5 E5 N.C. Gtr. 6: w/Fill 1 E5 N.C. **D.S.S. al Coda II**

Gtrs. 3 & 4

TAB

⊕ **Coda II**

Outro

Gtrs. 3 & 4: w/Rhy. Fig. 1

G5 N.C. G5 N.C. **Fade out**

She walks by moon - light. No one real - ly knows..

Fill 1

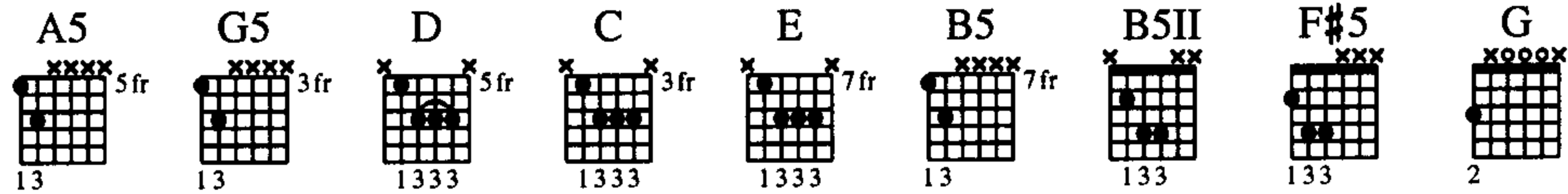
Gtr. 6

full — — — — — full

TAB

Shock Me

Words and Music by Ace Frehley



Tune Down 1/2 Step

① - E♭ ④ - D♭

② - B♭ ⑤ - A♭

③ - G♭ ⑥ - E♭

Intro

Moderately fast rock ♩ = 138

Rhy. Fig. 1

Drum fill Gtrs. 1 & 2

D/A A A5 D/A A5 A6 A5 G5

f (distortion)

1/2 1/2

End Rhy. Fig. 1

D5 Dsus4 D G5 N.C. G5 A5 D/A A A5 D/A A5

1/2 1/2

A6 A5 G5 D5 Dsus4 D G5 N.C. G5 A5

1. Your

1/2 1/2 1/2 1/2

Verse

D5 Dsus4 D G5

life is all I need. My sat - is - fac - tion grows. _____

2. And ba - by, if you do what you've been told. _____

1/2

N.C. G5 A5

You make me feel at ease; you e - ven make me glow.
my in - su - la-tions gone. Girl, you make me o - ver load.

D5 Dsus4 D G5 N.C. G5 A5 N.C. **Pre-Chorus** A5 B5 A5 B5 A5 B5

Don't cut the pow - er on me.
Don't pull the plug on me,

E5 F#5 E5 F#5 E5 F#5 D C B

oh, no. I'm feel - ing low, so get me high.
Keep it in, and keep me high.

Chorus Rhy. Fig. 2 A5 * G5 D C End Rhy. Fig. 2

Gtr. 1 Shock me. Make me feel bet - ter.

Gtr. 2

*Bass plays A

Gtr. 1 w/Rhy. Fig. 2, 1 1/2 times

A5 G/A D C

Shock me. Put on your black leath-er.

Rhy. Fig. 3 End Rhy. Fig. 3

Gtr. 2 w/Rhy. Fig. 3, 1st 2 bars

Gtr. 3: w/Fill 1, 2nd time only

A5 G/A D E

Shock me. We can come to-gether.

Guitar Solo

Gtrs. 1 & 2: w/Rhy. Fig. 1, 4 times

D/A A A5 D/A A5 A6 A5 G5 D5 Dsus4 D G5

8va loco

f (distortion)

full full full full full full full full

15 15 15 15 15 15 (15) 5 7 5 7 7 7

Fill 1
Gtr. 3

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 15 7 12 15 12 15

T A B

N.C. G5 A5 D/A A A5 D/A A5

A6 A5 G5 D5 Dsus4 D G5

N.C. G5 A5 D/A A A5 D/A A5

(8va) A6 A5 G5 D5 Dsus4 D G5

(8va) N.C. G5 A5 D/A A A5 D/A A5

(8va) A6 A5 G5 D5 Dsus4 D G5

Rhy. Fig. 4

N.C. G5

A5

A5 B5

A5

B5

A5

Gtrs. 1 & 2



(8va)

loco

P.M.

full 1/2 full 1/2 full 1/2 full

(19) 17 19 17 19 19 19 17

10 (10) (10) (10) (10)

B5 A5

B5 A5

B5 A5

B5 A5 B5

P.H.

P.H.

full 1/2 full 1/2 full 1/2 full

10 10 10 10 10 10 10 7

9 (9) (9) (9) (9)

End Rhy. Fig. 4

A5 B5 A5 B5 A5

Gtrs. 1 & 2: w/Rhy. Fig. 4

A5 B5

A5 B5

A5

N.C

P.H.

P.H.

full 7 7 10 10 7 10 7 10 10

9 9 9 9 9 9 7

9 7 10 10 7 10 10

A5 B5

A5 B5 A5

B5

A5

B5

A5

B5

N.C.

P.M. P.M.

(10) 7 10 7 9 7 10 9 7 9 9 7 9 7

7 9 10 7 7 9 10 7 7 9 10 7

A5

B5

A5

B5

A5

D

C

D5II

F#5

Rhy. Fig. 5

A5

End Rhy. Fig. 5

Gtrs. 1 & 2: w/Rhy. Fig. 5, 3 times

A5

G/A

A5

G/A

A5

G/A

Gtrs. 1 & 2

D

C

Chorus

Gtr. 1: w/Rhy. Fig. 2

Gtr. 2: w/Rhy. Fig. 3

A5

G/A

D

Fade out
 Repeat 5 times (ad lib. vocal)

C



Photo by BARRY SCHULTZ/RETNA

Gr. 1: w/Rhy. Fill 1

A D5 A

— to be re - mind - ed? Need — to be re - mind - ed.
 — the par - ty start - ed. Get — the par - ty start - ed.

Pre Chorus

D5 D6 D5 D6 D5 D6 D5 D6 A5 A6 A5 N.C. E5

It does - n't mat - ter what you do or say. Just for - get — the things that you've been — told..
 Don't let 'em tell you that there's too much noise. They're too old — to real - ly un - der - stand..

Rhy. Fig. 2

Gtrs. 1 & 2, composite parts

2 4 2 2 2 4 0 2 4 2 2 2 4 2 2 4 4 4 2 4 2

Gr. 2: w/Rhy. Fill 2

E6 N.C. D5 D6 D5 D6 D5 D6 D5 A5

— We can't do it an - y oth - er way. Ev - ery - bod -
 — You'll still get row - dy with the girls and boys, 'cause it's time.

(2) 2 4 4 2 4 2 4 2 4 2 2 2 2 2

Rhy. Fill 1

Gr. 1

TAB (7) 7 5 14

Rhy. Fill 2

Gr. 2

TAB (2) 9 11 11 11 9 11 2

A6 A5 N.C. B

y's got to rock and roll. Woa.
for you to take a stand. Yeah.

End Rhy. Fig. 2

Chorus

B E B E B E B A B

Shout it, shout it, shout it out loud.

Rhy. Fig. 3 End Rhy. Fig. 3

B E B E B E B A N.C. B

Shout it, shout it, shout it out loud. 2. If you

Guitar Solo

2. Gtrs. 1 & 2: w/Rhy. Fig. 2

D5 D6 D5 D6 D5 D6 D5 D6 A5 A6 A5 N.C. E5

loud.

Gtr. 3

f (distortion) full 1/2 full full full full 1 1/2 P.H. P.H.

E6 N.C. D5 D6 D5 D6 D5 D6 D5 A5

A6 P.H. A5 N.C. B (Gtr. 3 tacet)

Breakdown (Drums and Vocals)

N.C.

Shout it, shout it, shout it out loud. You got to have a party.

Shout it, shout it, shout it out loud. Turn it on loud-er.

Shout it, shout it, shout it out loud. Hey everybody shout it now.

Gtrs. 1 & 2: w/Rhy. Fig. 3

B E B E B E B A B

Shout it, shout it, shout it out loud. Oh yeah.

Chorus

Gtrs. 1 & 2: w/Rhy. Fig. 3

B E B E B E B A B B

1. Shout it, shout it, shout it out loud. I hear you get-ting loud-er.
2. Shout it, shout it, shout it out loud. Hey everybody shout it now.
3. Shout it, shout it, shout it out loud. Oh!

1. Shout it, shout it, shout it out loud. I hear you get-ting loud-er.
2. Shout it, shout it, shout it out loud. Hey everybody shout it now.
3. Shout it, shout it, shout it out loud. Oh!

Strutter

Words and Music by Paul Stanley and Gene Simmons

Tune Down 1/2 Step

① - E♭ ④ - D♭

② - B♭ ⑤ - A♭

③ - G♭ ⑥ - E♭

Mod. Rock ♩ = 136

Gtr. 1

* B

Intro

G

D

(drums) - - - - -

Gtr. 2

A

* Chord symbols reflect combined tonality of Gtrs. 1 & 2

B

G

D

B

Verse

* Gtr. 1: w/Rhy. Fill 2, 3rd verse only

Valse

B G5 D5 * Gtr. 1: w/Rhy. Fill 2, 3rd verse only D

1., 3. I know _ a thing or two a - bout _ her.
2. She wears her sat - in like a la - dy.

* overdubbed rhythm guitar fill

I know _ she'll on - ly make you cry. -
 She gets her way just like a child..

Rhy. Fill 2

Gtr. 1 (D5)

Gr. 1 (D5)

B

A5 A B

She'll let you
You take her home_

G5 D5 D G D B

walk the street be - side her.
and she says, "may - be." Ooh.
Ba - by.

Rhy. Fill 1
Gtr. 1

G D B

Rhy. Fill 3
Gtr. 2

D 3

B G5 D5 A5

But when she walks — she'll pass you by. —
 She takes you down — and drives you wild. —

Gtr. 2: w/Rhy. Fill 4, 3rd verse only

A

Chorus

Bm

G

Ev - ery - bod - y says she's look - in' good, —

Rhy. Fill 4
Gtr. 2

A

3

3

TAB

To Coda ⊕ 1. Interlude
B5

Bm G

and the la - dy knows it's un - der - stood. — Strut - ter.

E5 D5 E5/B N.C.

B5 E5 D5 E5/B

B5 E5

Guitar solo

G5/D D5 A5 B 2. B5

Strut-ter.

Rhy. Fig. 1

full full full full full full full full full full

E5 N.C.

full full full full

D.S. al Coda

(8va) E5 G5/D D5 A5 B

full

full

End Rhy. Fig. 1

⊕ *Coda*

Outro

Gtr. 2: w/Rhy. Fig. 1, simile

B5 E5

Strut-ter.

Gtr. 1

full

full

full

full

full

full

N.C. B5

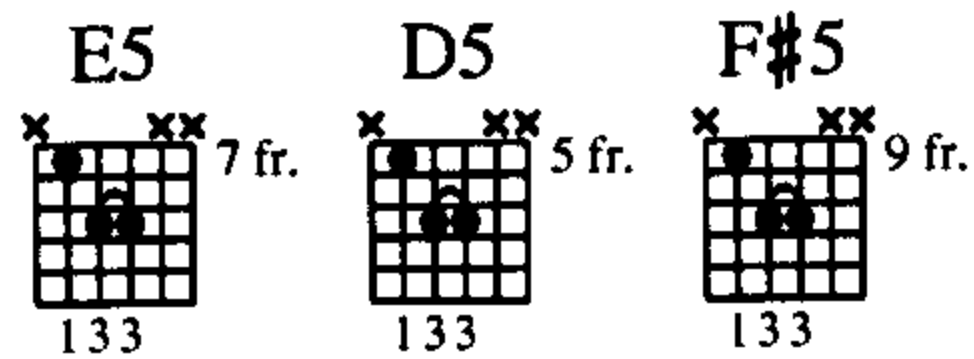
Strut - ter.

full

1/4

Tears Are Falling

Words and Music by Paul Stanley



Tune Down 1/2 Step

- ① - E♭ ④ - D♭
- ② - B♭ ⑤ - A♭
- ③ - G♭ ⑥ - E♭

Intro

Moderate Rock ♩ = 126

F# ⑥ 2 fr.

Gtr. 2

Gtr. 1 *f* P.M.

P.M.

f (distortion)

T
A
B

Rhy. Fig. 1A

P.M.

Rhy. Fig. 1

P.M.

P.M.

P.M.

P.M.

E5 D5 D ⑤ 5 fr. F#5 E5 E ⑤ 7 fr. F# ⑥ 2 fr.

w/bar

w/bar

P.M.

P.M.

End Rhy. Fig. 1A
(Gtr. 2 cont. in staff)

E5

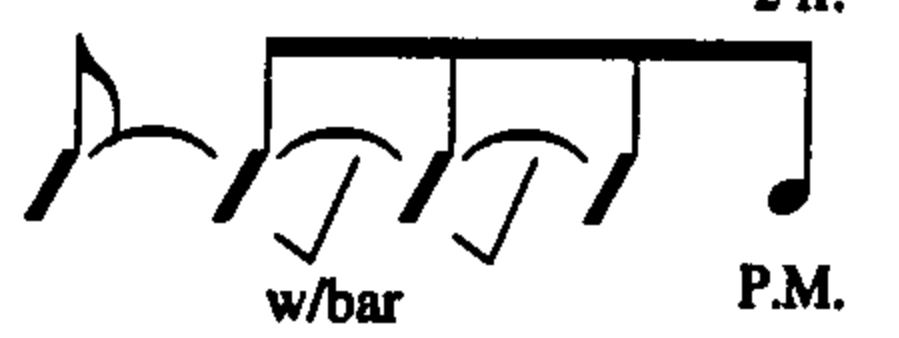
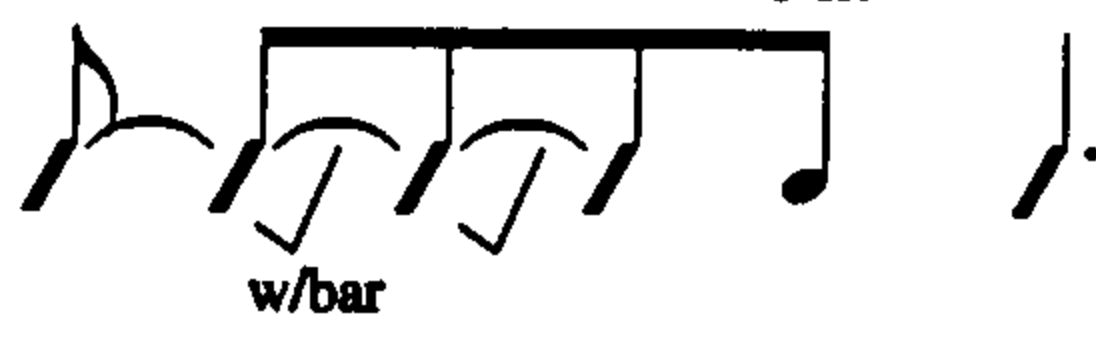
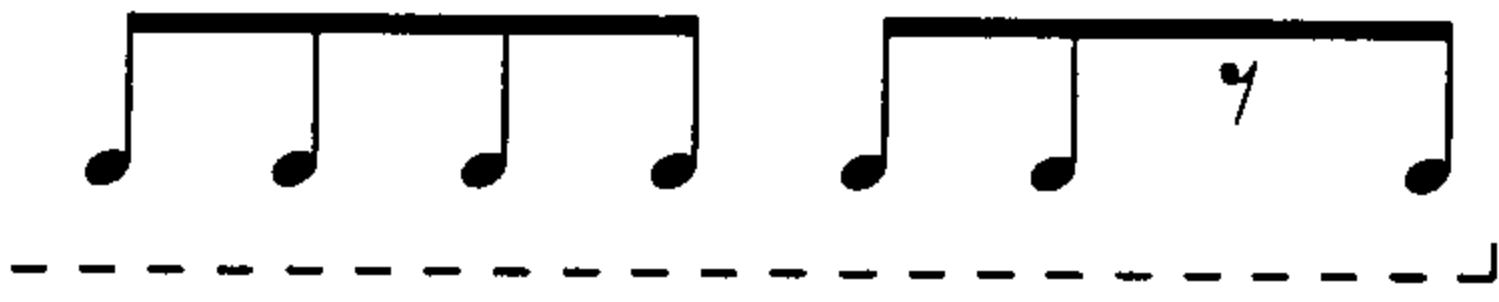
D5

D
⑤
5 fr.

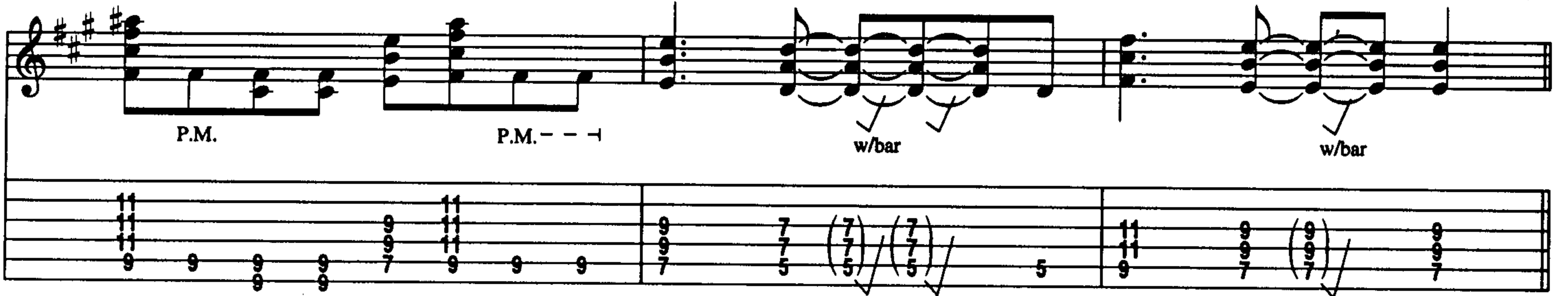
F#5

E5

F#
⑥
2 fr.



End Rhy. Fig. 1



Verse

F#

F#5

E5

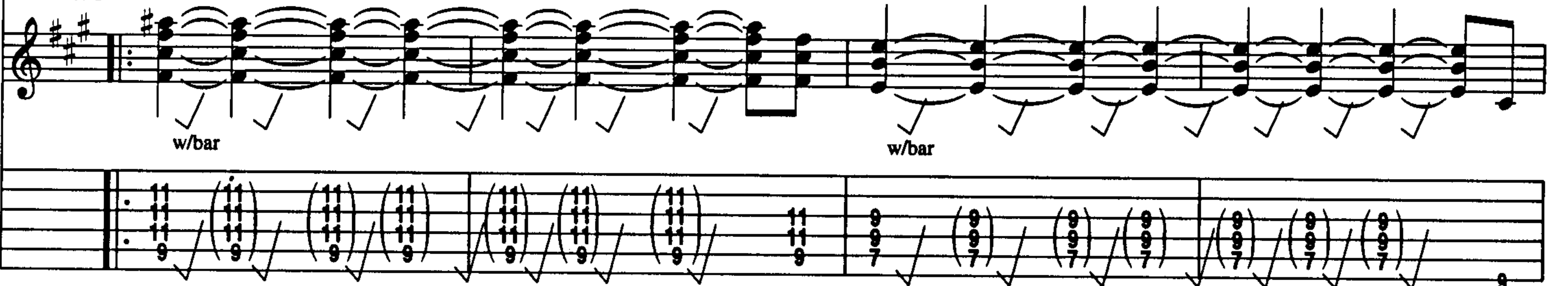
N.C.



1. I read _ your mind like _ an o - pen _ book. ____
2. Some - thing _ is wrong as _ I hold _ you _ near. ____

Rhy. Fig. 2
Gtrs. 1 & 2

End Rhy. Fig. 2



F#

F#5

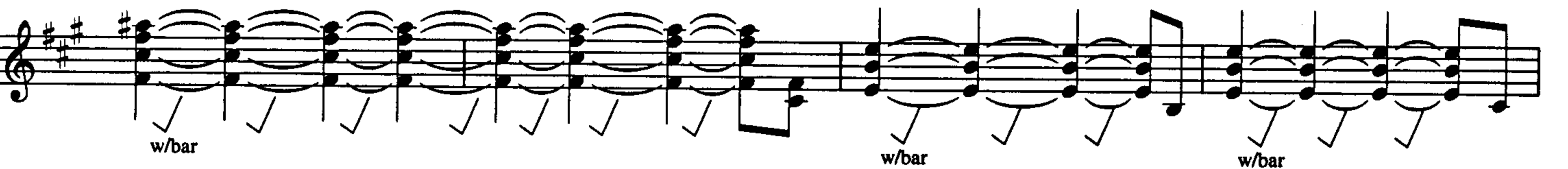
E5

N.C. E5

N.C.



You lost _ the fire in _ your eyes.
Some - bod - y else holds _ your heart.



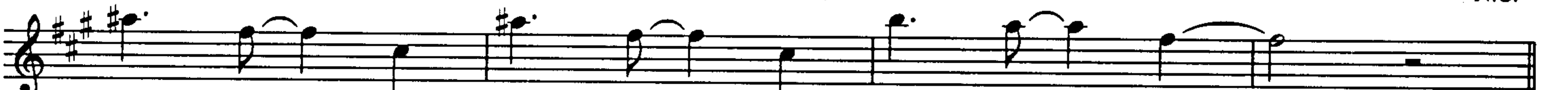
Gtrs. 1 & 2: w/Rhy. Fig. 2

F#

F#5

E5

N.C.



You turned _ to me with _ a diff eyes - 'rent _ look. ____
You turned _ to me with _ your eyes in _ tears. ____

Pre-Chorus

D5 E5 N.C.

And then it's rain - ing. Looks like it's rain - ing. }
And then it's rain - ing. Feels like it's rain - ing. }

let ring - - - - -

Chorus

Gtr. 1: w/Rhy. Fig. 1, 1 1/2 times
Gtr. 2: w/Rhy. Fig. 1A, 1 1/2 times
Gtr. 4: w/Fill 1, 3rd time only

F# N.C. F#5 E5 F# N.C. E5 F# N.C. F#5 E5 F# N.C. E5 D5 N.C. F#5 E5 N.C.

Oh _____ no, tears are fall - ing. _____

F# N.C. F#5 E5 F# N.C. E5 F# N.C. F#5 E5 F# N.C. E5 D5 N.C. F#5 E5 N.C.

Oh _____ no, tears are fall - ing. _____

F# N.C. F#5 E5 F# N.C. E5 F# N.C. F#5 E5 F# N.C. E5 D5 N.C. F#5 E5 N.C.

Oh _____ no, tears are fall - ing. _____

To Coda

Interlude

Gtr. 2

Gtr. 3

Gtr. 4

w/bar

full

12

(9)

(12)

1 2 2 4

Fill 1
Gtr. 4

8va

va

24

full

T
A
B

Guitar solo

Gtr. 1: w/Rhy. Fig. 3, 1 1/2 times

F#5

E5

Gtr. 2 //

Gtr. 3

Gtr. 4

full

12 9 10 10 9/12 9/12 (9/12) 10 9 10 9 12 (12) 9 12

Gtr. 1: w/Rhy. Fig. 4

D5

E5

F#5

12 9 10 10 9/12 9/12 (9/12) 10 9 10 9 12 (12) 9 12

1/2 full 1/2 full full full full full

Rhy. Fig. 3

Gtr. 1

mf P.M. - - - - -

T

A

B

4 4 4 4 2 4 2 4 4 2 2 2 2 2 2 2 2 2 2 2 2 2

Rhy. Fig. 4

Gtr. 1

mf P.M. - - - - -

T

A

B

4 4 4 4 2 4 4 2 4 4 2 4 2 2

(Gtr. 4 tacet)
Gtr. 1: w/Rhy. Fig. 3

F#5

Gtr. 3

14 9 14 9 14 9 14 9 14 9 10 12 14 12 10 9 10 9 11 9 11 (11) 9

Pre-Chorus

(Gtr. 1 tacet)

D5

The musical score is written for guitar and bass. The guitar part (top staff) is in the key of D major (two sharps) and 4/4 time. It begins with a whole note chord E5, followed by a whole note chord D5. The melody starts with a quarter rest, then a quarter note D5, followed by a half note E5, and a quarter note F#5. The lyrics "And now it's rain - ing. (Yeah. _____)" are written below the melody. The bass part (bottom staff) is in the key of D major and 4/4 time. It begins with a whole note chord E5, followed by a whole note chord D5. The bass line starts with a quarter rest, then a quarter note D5, followed by a half note E5, and a quarter note F#5. The bass line continues with a series of eighth notes: D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6, B6, C#7, D7, E7, F#7, G#7, A7, B7, C#8, D8, E8, F#8, G#8, A8, B8, C#9, D9, E9, F#9, G#9, A9, B9, C#10, D10, E10, F#10, G#10, A10, B10, C#11, D11, E11, F#11, G#11, A11, B11, C#12, D12, E12, F#12, G#12, A12, B12, C#13, D13, E13, F#13, G#13, A13, B13, C#14, D14, E14, F#14, G#14, A14, B14, C#15, D15, E15, F#15, G#15, A15, B15, C#16, D16, E16, F#16, G#16, A16, B16, C#17, D17, E17, F#17, G#17, A17, B17, C#18, D18, E18, F#18, G#18, A18, B18, C#19, D19, E19, F#19, G#19, A19, B19, C#20, D20, E20, F#20, G#20, A20, B20, C#21, D21, E21, F#21, G#21, A21, B21, C#22, D22, E22, F#22, G#22, A22, B22, C#23, D23, E23, F#23, G#23, A23, B23, C#24, D24, E24, F#24, G#24, A24, B24, C#25, D25, E25, F#25, G#25, A25, B25, C#26, D26, E26, F#26, G#26, A26, B26, C#27, D27, E27, F#27, G#27, A27, B27, C#28, D28, E28, F#28, G#28, A28, B28, C#29, D29, E29, F#29, G#29, A29, B29, C#30, D30, E30, F#30, G#30, A30, B30, C#31, D31, E31, F#31, G#31, A31, B31, C#32, D32, E32, F#32, G#32, A32, B32, C#33, D33, E33, F#33, G#33, A33, B33, C#34, D34, E34, F#34, G#34, A34, B34, C#35, D35, E35, F#35, G#35, A35, B35, C#36, D36, E36, F#36, G#36, A36, B36, C#37, D37, E37, F#37, G#37, A37, B37, C#38, D38, E38, F#38, G#38, A38, B38, C#39, D39, E39, F#39, G#39, A39, B39, C#40, D40, E40, F#40, G#40, A40, B40, C#41, D41, E41, F#41, G#41, A41, B41, C#42, D42, E42, F#42, G#42, A42, B42, C#43, D43, E43, F#43, G#43, A43, B43, C#44, D44, E44, F#44, G#44, A44, B44, C#45, D45, E45, F#45, G#45, A45, B45, C#46, D46, E46, F#46, G#46, A46, B46, C#47, D47, E47, F#47, G#47, A47, B47, C#48, D48, E48, F#48, G#48, A48, B48, C#49, D49, E49, F#49, G#49, A49, B49, C#50, D50, E50, F#50, G#50, A50, B50, C#51, D51, E51, F#51, G#51, A51, B51, C#52, D52, E52, F#52, G#52, A52, B52, C#53, D53, E53, F#53, G#53, A53, B53, C#54, D54, E54, F#54, G#54, A54, B54, C#55, D55, E55, F#55, G#55, A55, B55, C#56, D56, E56, F#56, G#56, A56, B56, C#57, D57, E57, F#57, G#57, A57, B57, C#58, D58, E58, F#58, G#58, A58, B58, C#59, D59, E59, F#59, G#59, A59, B59, C#60, D60, E60, F#60, G#60, A60, B60, C#61, D61, E61, F#61, G#61, A61, B61, C#62, D62, E62, F#62, G#62, A62, B62, C#63, D63, E63, F#63, G#63, A63, B63, C#64, D64, E64, F#64, G#64, A64, B64, C#65, D65, E65, F#65, G#65, A65, B65, C#66, D66, E66, F#66, G#66, A66, B66, C#67, D67, E67, F#67, G#67, A67, B67, C#68, D68, E68, F#68, G#68, A68, B68, C#69, D69, E69, F#69, G#69, A69, B69, C#70, D70, E70, F#70, G#70, A70, B70, C#71, D71, E71, F#71, G#71, A71, B71, C#72, D72, E72, F#72, G#72, A72, B72, C#73, D73, E73, F#73, G#73, A73, B73, C#74, D74, E74, F#74, G#74, A74, B74, C#75, D75, E75, F#75, G#75, A75, B75, C#76, D76, E76, F#76, G#76, A76, B76, C#77, D77, E77, F#77, G#77, A77, B77, C#78, D78, E78, F#78, G#78, A78, B78, C#79, D79, E79, F#79, G#79, A79, B79, C#80, D80, E80, F#80, G#80, A80, B80, C#81, D81, E81, F#81, G#81, A81, B81, C#82, D82, E82, F#82, G#82, A82, B82, C#83, D83, E83, F#83, G#83, A83, B83, C#84, D84, E84, F#84, G#84, A84, B84, C#85, D85, E85, F#85, G#85, A85, B85, C#86, D86, E86, F#86, G#86, A86, B86, C#87, D87, E87, F#87, G#87, A87, B87, C#88, D88, E88, F#88, G#88, A88, B88, C#89, D89, E89, F#89, G#89, A89, B89, C#90, D90, E90, F#90, G#90, A90, B90, C#91, D91, E91, F#91, G#91, A91, B91, C#92, D92, E92, F#92, G#92, A92, B92, C#93, D93, E93, F#93, G#93, A93, B93, C#94, D94, E94, F#94, G#94, A94, B94, C#95, D95, E95, F#95, G#95, A95, B95, C#96, D96, E96, F#96, G#96, A96, B96, C#97, D97, E97, F#97, G#97, A97, B97, C#98, D98, E98, F#98, G#98, A98, B98, C#99, D99, E99, F#99, G#99, A99, B99, C#100, D100, E100, F#100, G#100, A100, B100, C#101, D101, E101, F#101, G#101, A101, B101, C#102, D102, E102, F#102, G#102, A102, B102, C#103, D103, E103, F#103, G#103, A103, B103, C#104, D104, E104, F#104, G#104, A104, B104, C#105, D105, E105, F#105, G#105, A105, B105, C#106, D106, E106, F#106, G#106, A106, B106, C#107, D107, E107, F#107, G#107, A107, B107, C#108, D108, E108, F#108, G#108, A108, B108, C#109, D109, E109, F#109, G#109, A109, B109, C#110, D110, E110, F#110, G#110, A110, B110, C#111, D111, E111, F#111, G#111, A111, B111, C#112, D112, E112, F#112, G#112, A112, B112, C#113, D113, E113, F#113, G#113, A113, B113, C#114, D114, E114, F#114, G#114, A114, B114, C#115, D115, E115, F#115, G#115, A115, B115, C#116, D116, E116, F#116, G#116, A116, B116, C#117, D117, E117, F#117, G#117, A117, B117, C#118, D118, E118, F#118, G#118, A118, B118, C#119, D119, E119, F#119, G#119, A119, B119, C#120, D120, E120, F#120, G#120, A120, B120, C#121, D121, E121, F#121, G#121, A121, B121, C#122, D122, E122, F#122, G#122, A122, B122, C#123, D123, E123, F#123, G#123, A123, B123, C#124, D124, E124, F#124, G#124, A124, B124, C#125, D125, E125, F#125, G#1

E5

D5

Looks like it's rain - ing. So what's go - ing on. And now it's

(8va)

(17) 18 17 19 14 17 19 14 17 19 14 17 19 14 17 19 14 17

rain ing.

(8va)

19 14 17 19 14 17 19 14 17 19 14 17 19 14 17 19 14 17 19 16 17

Feels like it's

(8va)

19 14 19 14 19 14 19 14 19 14 19 14 19 14 19 14 19 14 19 14 19

rain ing.

(8va)

19 18 17 16 19 17 17 19 16 17 18 16 17 21 17 19 21 22 21 22 24 21 22 24

D.S. al Coda

Coda

Chorus

Gtr. 1: w/Rhy. Fig. 1, 1st 4 bars only
Gtr. 2: w/Rhy. Fig. 1A, 1st 4 bars only
Play 4 times (ad lib vocal)

Fade out

Oh no, tears are fall - ing.

(8va)

BLACK DIAMOND
C'MON AND LOVE ME
CALLING DR. LOVE
CHRISTINE SIXTEEN
COLD GIN
CREATURES OF THE NIGHT
DETROIT ROCK CITY
DEUCE
FIREHOUSE
GOD OF THUNDER
HARD LUCK WOMAN
HEAVEN'S ON FIRE
HOTTER THAN HELL
I LOVE IT LOUD
I STOLE YOUR LOVE
I WAS MADE FOR LOVIN' YOU
LICK IT UP
LOVE GUN
PARASITE
RIP IT OUT
ROCK AND ROLL ALL NITE
SHE
SHOCK ME
SHOUT IT OUT LOUD
STRUTTER
TEARS ARE FALLING

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